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THE NARRATOR, NARRATIVE PERSPECTIVE
AND NARRATIVE FORM IN THE SHORT PROSE WORKS
OF THE GERMAN ROMANTICS
(with particular reference to the works
of E. T. A. Hoffmann)

BY

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OF THE UNIVERSITY OF GLASGOW IN THE FULFILMENT
OF THE REQUIREMENT FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

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SUMMARY

It seemed to me important to consider the figure of the narrator in Romantic prose due to the interest these writers had in the process of narration, which often means that the way in which a story is told is more important than the story itself. As a result, the narrative medium through which the events are filtered is made vital to the meaning of the text.

I have approached this subject by considering how the Romantics exploited narrative perspective to reflect their feelings of disorientation in the face of a rapidly changing world, and also to induce this same unease in their contemporary reader, whom the Romantics saw as self-satisfied and self-assured. For this reason, I have begun my study with an analysis of the general world experience of the Romantics. I have considered in some detail contemporary philosophy, with particular regard to the perception of the relationship between Self and world, before turning my attention to the Romantic interest in the 'fringe sciences', which led to an increased awareness of the capacity of the individual perspective to be deceived.

The main part of my thesis consists in a study of the range of narrative situations found in Romantic short prose forms. In my consideration of the first-person narrator, I have highlighted how the Romantics used this form on the one hand to reproduce the subjectivity, relativity, and fragmentary nature of individual perspective, and on the other to impart the intensity of the individual experience of reality. I have then considered how these concerns affect the way in which information is imparted by the narrator, and what consequences this has for the narrative form.

With regard to the third-person form I have indicated how this narrator progressively loses his status above the fictional world, and how the information he gives does not surmount the subjective, relative and fragmentary information available to his characters. The

consequences for the narrative form are then also discussed, and found to be similar to those identified with regard to first-person narrative.

The limited nature of the information available in the narrative has a profound effect on the reader, who in Romantic narrative becomes the highest authority in the text, due to the loss of status of the narrator. Having considered the way in which information is imparted in the narrative, I have turned my attention to the reliability of this information. Due to the limitation of each individual perspective it is inadequate, but the reader is also made to take into account that it may be misleading, distorted, and even wrong. This is an effective means by which to disorientate the reader, and to draw him into the creative process.

In my third chapter, I have discussed the phenomenon of narrative perspective with regard to the aesthetic theories of the Romantics. I have considered the theoretical writings of Friedrich Schlegel and Novalis, and the ideas expressed by the later Romantics, both in their works and in their correspondence, with regard to what they considered 'Romantic', and how they viewed the construction of a Romantic work of art.

The purpose of this chapter is to show that the Romantic narrative is not a simple reflection of the world, but a complex construction which is shaped by the writer's subjective experience of the world and his or her contemporary society and culture. The chapter will also consider the aesthetic theories and the construction of the Romantic work of art.

INTRODUCTION

My aim here is to consider the social and philosophical background to the Romantic period, and the aesthetic theories developed by the German Romantics, in order to suggest ways in which they could be considered to have influenced the narrative structure (and in particular, the role and function of the narrator, and the exploitation of narrative perspective), in the writings of the Romantics. I hope to show how the Romantics developed and expanded previous narrative forms and, in addition, developed new techniques which in turn influenced subsequent writers.

The narrator and the narrative structure in the Romantic period have already received much critical attention, and the amount of previous scholarship in this area may seem to render a further study unnecessary. Many of these studies limit themselves to one author or even one work, however, and it is my intention to look at the main German Romantic prose writers and a wide selection of what I consider to be their most interesting Novellen and 'Erzählungen', that is, the shorter prose forms. Novels have also been included in the discussion, when considered to be particularly relevant to Romantic narrative as a whole. In addition, rather than analysing these aspects of narrative form per se, I would like to consider the background against which the Romantics were writing as a starting point to the development of these techniques, in order to try to understand what kind of experience the Romantics were trying to express in literary form. The contention here is that the Romantics reacted against their contemporary society and tried to change it, using their aesthetic theories and literary practice as a challenge to the members of that society, and that one weapon they used was the narrative structure, by which means the author determines the way in which the reader receives, and thus interprets, events.

As an introduction to this study, I would like to

consider why I think this method is applicable to the Romantics.

Blanket terms such as 'Realism', or the 'Aufklärung' are used by literary historians to group together contemporary artists, in spite of the fact that these individuals did not necessarily see themselves as kindred spirits. A talented author rarely 'takes over' someone else's ideas wholesale, and, moreover, literature is not merely the putting into practice of aesthetic theory. In Athenäum Fragment 9 Friedrich Schlegel states that, fortunately, practice does not wait for theory, otherwise we would wait forever for one poem. Bearing this in mind, therefore, is it profitable to look at the general aesthetics of the Romantic period rather than purely at individual works?

Romantic writers may, however, be considered somewhat exceptional in this respect, in that they were more conscious of themselves as a group than most literary 'movements'. This is especially true of the early Romantics. These writers were, as a group, concerned to develop a new concept of poetry and a new theory and practice of literature. They consciously aimed to be revolutionary. For these reasons, theory and practice developed side by side in this period of Romanticism in a particularly acute way. Some works were specifically written to illustrate a new theory, for example Friedrich Schlegel's Lucinde, which was conceived as a demonstration of his theory of the universal work of art. Brentano's Godwi was also greatly influenced by Schlegel's ideas, and Novalis' Heinrich von Ofterdingen can also be seen as an illustration of his theory of the Romantic novel.

The Romantic concept of 'Bildung' made all kinds of community ('Gemeinschaft') central, especially intellectual friendship whereby the individual encompasses the other within himself in order to grow and develop his own individuality. This concept is discussed in the framework narration of Tieck's Phantassus (1).

Athenäum Fragment 342 states that:

Das Höchste ist, wenn zwei Freunde zugleich ihr Heiligstes in der Seele des anderen klar und vollständig erblicken, und ihres Wertes gemeinschaftlich froh ihre Schranken nur durch die Ergänzung des anderen fühlen dürfen. Es ist die intellektuelle Anschauung der Freundschaft.

This concept of friendship demanded a mutual receptivity to ideas. In practice this led to long, stimulating discussions between like-minded individuals, typically in the 'salons' in the early Romantic period, where an idea or theory was considered and developed by all involved until it 'belonged' to everyone involved, rather than to one individual. Friedrich Schlegel called this 'Symphilosophie' (2). Paul Kluckhohn in his general study of the Romantic period quotes from a letter from Gentz to Adam Müller in which he writes:

Nicht alles, was Sie gestern begeisterte, ging von mir aus, vieles und offenbar das Beste trugen Sie auf mich über....so, dass wir zuletzt recht eigentlich alle drei eins wurden, jetzt vermag ich, im Ernst, gar nicht mehr zu unterscheiden, was einer und was der andere tat; mich dünkt, wir waren alle aktiv und passiv (oder besser reaktiv) zugleich. (3)

This continued throughout the Romantic period with, for example, Hoffmann's 'real-life' 'Serapionsbrüder' club with, among others, Fouqué and Chamisso. Hoffmann's so-called 'Weinhausleben' can also be seen as a search for intellectual rather than alcoholic stimulation (although he did use alcohol to stimulate his own mind (4)). In an early letter to his friend Hippel Hoffmann writes:

Die Freundschaft tut gar nichts für die Sinnlichkeit, aber alles für den Geist. Ihr Genuss ist das Wohlwollen fürs Verwandte, die Seligkeit des Wiederfindens gleicher Regungen - haben wir den gefunden, der uns versteht, in dessen Brust wir mit Entzücken gleiche Gefühle, in dessen Kopf wir eigne Ideen ausspähen,....wie ganz anders malt sich uns denn die Welt, und unser Selbst wird uns dann nur

erst wert. (5)

For Brentano too, intellectual friendship was very important, and was something he pursued for much of his life. That his work too was influenced by contemporary thought can be illustrated by the fact that he later rejected his early novel Godwi as "von nichts als dem Gift der Zeit besudelt" (6). The source of much of the 'poison' was, of course, his association with Friedrich Schlegel.

With specific reference to literature this concept of mutual inspiration led to what Schlegel calls 'Sympoesie' (7). He worked in close co-operation with A W Schlegel and Novalis on the periodical Athenäum, in which most of the contributions were unsigned, thus making it very much a joint publication. Other Romantic writers also worked together on literary projects. Another example of Romantic writers working together on a literary project is the work Bogs der Uhrmacher, which was written jointly by Brentano and Görres. The name of the character Bogs is constructed from the first and last letters of each of their surnames, thus illustrating simultaneously the joint project and the single unified product. Hoffmann's 'Serapionbrüder' in Berlin also planned to create a collective work, but this plan was shelved with the departure from Berlin of Chamisso (8). Other famous pairings were those of Wackenroder and Tieck in Herzensergiessungen eines kunstliebenden Klosterbruders, and Brentano and Arnim in Des Knaben Wunderhorn. The latter was of course an editorial venture, but even in the Romantics' editing work, they freely changed and adapted their sources to produce what they saw as the best possible result. Their editing and translation work could therefore be considered in many ways to be a creative venture.

The Romantics were very aware of each other's work. In some cases they read their works to each other in a 'salon' type atmosphere, and they had no qualms about borrowing themes and motifs from each other. Hoffmann first heard Peter Schlemihl in this way, and his subsequently created character Erasmus Spikher in Die

Abenteuer der Silvester-Nacht owes much to the character Peter Schlemihl, indeed Schlemihl himself makes an appearance. Hoffmann read this work to Hitzig, Contessa and Chamisso (9).

One critic of Brentano, Helene Kastinger Riley, has written a detailed article on cross-influences between Brentano and Arnim. She calls Bréntano's Schachtel mit der Friedenspuppe "Eine Um- und Nachformen von Arnims Melück Maria Blainville" (10).

The Romantic individual was therefore very much part of a community in his creative work. The early Romantics saw this as the best way to develop knowledge. Schlegel wrote in Athenäum Fragment 125:

Vielleicht würde eine ganz neue Epoche der Wissenschaften und Künste beginnen, wenn die Symphilosophie und Sympoesie so allgemein und so innig würde, dass es nichts seltnes mehr wäre, wenn mehre sich gegenseitig ergänzende Naturen gemeinschaftliche Werke bildeten. Oft kann man sich des Gedankens nicht erwehren, zwey Geister möchten eigentlich zusammengehören, wie getrennte Hälften, und nur verbunden alles seyn, was sie könnten.

Novalis expressed himself even more directly with the statement "Flucht des Gemeingeistes ist Tod" (11).

There has been some critical debate on possible influences or even plagiarism in the case of Friedrich Schlegel and Schiller who both began to publish treatises on ancient and modern art at more or less the same time (12). This episode is less interesting as an example of plagiarism than as an illustration of how a writer's work grows from his contemporary literary environment, and how, in writing, he contributes to influencing it. The important fact is that neither work was conceived in isolation.

In short one can say that in the Romantic period each individual work grew out of a general intellectual context in a particularly acute way, and this is my justification for looking at that general context.

This general context cannot, however, be limited to

the purely literary sphere. Basing an analysis of aspects of narrative form on a discussion of the social background of a period may seem a suspiciously Marxist approach, and I do not wish to reduce the Romantics' works to mere historical documents which tell us about but which do not transcend their contemporary society. Nevertheless, the society in which the individual creative writer lives must affect the way he writes, and what he writes is a more or less direct reaction to the world around him. To lift him out of this world and see him and his works in isolation must be to over-emphasise the concept of the individual genius. In the Romantic period, as we shall see, the creating subject, and the influences on it, were considered very important, and elements of personal experience were consistently brought into the artistic form.

The Romantics are, of all writers, the most often accused of being 'other-worldly', of turning their back on contemporary society in favour of the past and far-off lands. While the Romantics did not always write directly about their contemporary society, their writings are, nevertheless, always a reaction to that society. 'Other-worldliness' in itself implies a reluctance to accept contemporary reality as the subject of art and is a reaction, though a negative one, to that reality. Grenzmann interprets the way in which the Romantics looked back to the Middle Ages as a refusal to transfigure in art the world they lived in (that is, an active decision) (13). Willenberg, writing on Hoffmann, claims that it was indeed impossible to make an artistic statement on the contemporary world (14). Hoffmann discusses this problem in artistic form in the work Der Dichter und der Komponist.

One way to comment on society was to create in their works a picture of what they thought reality should be (the Märchen form lent itself best to this aim). Brentano in Der Sänger, Aus der Chronika eines fahrenden Schülers and Die Rose presents an idealised view of the Middle Ages as a time of simplicity and innocence. This idealisation of the Middle Ages is, of course, often

regarded as typical of the Romantics. The Romantics created an idealistic picture of a 'golden age' which should be regained. Novalis' novel Heinrich von Ofterdingen and the Märchen Hyacinth und Rosenblüth in Die Lehrlinge zu Sais are examples of this.

Novalis also regarded the Märchen form as giving the author the ability to make a statement on the world without any kind of attendant specific information (such as a 'real' historical setting) which he saw as irrelevant, with the result that the reader could better see the real and overall importance of what he is being shown. He writes:

Nur das Märchen kann sich ganz von den Fesseln äusserer Wirklichkeit lösen, nur in ihm kann sich die schöpferische Einbildungskraft ganz von ihnen heraus entfalten, aber weil auf der andern Seite das innere Schaffen der Einbildungskraft mit den im Grunde der Wirklichkeit wirksamen Mächten übereinstimmt, führt dann das Märchen in die Wirklichkeit zurück. (15)

It is also important to remember, however, that not all Romantic works represent a turning-away from reality. The later Romantics found it increasingly difficult to ignore the society they lived in. Theodor in Hoffmann's Die Serapionsbrüder asks the rhetorical question:

Konnte denn alles Schrecken, alles Entsetzen, alles Ungeheuere der Zeit an uns vorübergehen ohne uns gewaltig zu erfassen, ohne tief in unser Inneres hinein seine blutige Spur einzugraben? (16)

This experience affected the way these writers wrote. Hoffmann's Kreisler singles out the contemporary period as exceptional in this way:

Welcher Künstler hat sich sonst um die politischen Ereignisse des Tages bekümmert - er lebte nur in seiner Kunst, und nur in ihr schritt er durch das Leben; aber eine verhängnisvolle, schwere Zeit hat den Menschen mit eiserner Faust ergriffen, und der Schmerz presst ihm Laute aus, die ihm sonst fremd waren. (17)

Contrary to the claims of such critics as Willenberg and

Grenzmann, therefore, the Romantics (in this case Hoffmann) were unable to ignore contemporary events. Hoffmann's Anselmus, the poet figure in Erscheinungen, faced with his friends' surprise that he feels so involved in the present situation in occupied Dresden, replies that it is impossible for anyone to ignore the occupation, and it affects everyone (18).

An exhaustive list of direct references in Romantic works to contemporary events would be long indeed. Arnim in particular made his characters make frequent and pointed references to the French Revolution and the Napoleonic wars, for example in Seltsames Begegnen und Wiedersehen and Aloys and Rose (a Märchen). Some works by Brentano are explicitly set against the French Revolution, such as Der arme Raimondin, or its aftermath, for example Die Schachtel mit der Friedenspuppe. More importantly, however, are the instances where these contemporary events are used as a theme in literary works. Many critics have written individual analyses of works in which they concentrate on this aspect of subject matter. Riley interprets Komanditchen (also a Märchen) as an allegorical representation of Napoleon's campaign in Russia, and of the war speculators who took advantage of it; Frühwald picks out political overtones in Die mehreren Wehmüller und ungarische Nationalgesichter and analyses it in terms of a satire on German 'Kleinstaaterei'; Walter has written an interpretation of Hoffmann's Klein Zaches as representing the conflict between the old feudal aristocracy and the new bourgeois society which also developed in the aftermath of the Napoleonic wars - in particular, he points to the representation of the political powerlessness of the bourgeoisie and the reactionary nature of the governing aristocracy, who are shown to react to every minor incident as being a possible outbreak of revolution (19). In the light of these interpretations one must question the assumption that Romantic works are divorced from contemporary reality.

When, in his Brief über den Roman, Friedrich

Schlegel praises novels which tell us about the time in which they were written, this must not, however, be limited to the narrow sense of political events (20). I would argue that political comment should not be made a central concern in the consideration of the Romantics' works and that such interpretations as those listed above can easily be overstated. Most Romantic writers, with the exception of Arnim, were not directly involved in politics. Contemporary political events are usually no more than a background to events, expressing a general feeling of disorientation. External events are often used as a starting point for a consideration of human interaction in a disrupted society, for example in Seltsames Begegnen und Wiedersehen. In Die Schachtel mit der Friedenspuppe and Der arme Raimondin Brentano uses the French Revolution as an allegory for man's Fall from Grace. The mystical family tree which depicts Adam and Eve and the Serpent is burnt symbolically by Raimondin at his father's command.

Hoffmann's stories set in contemporary Dresden or Berlin tell us much about the society of the time. The interest shown by the characters who appear in these descriptions in the implications of such momentous events as Napoleon's campaigns and the 'Kontinentalsperre' is shown to be limited, however, to the fact that they have to drink 'Mohrrübenkaffee', and, in fact, they are much more interested in what their neighbours are doing and in their favourite actors (21). In Seltsames Begegnen und Wiedersehen the narrator comments on a political message from the play, but adds that neither Julie nor the 'Rittmeister' noticed this (22).

What the Romantics did do was treat contemporary subjects of importance to them, and in doing so often provided a critique of their society. In spite of their reputation as 'Einsiedler' all Romantics were aware of how their society was developing. In their Fragments, Schlegel and Novalis touched on a vast number of subjects of contemporary interest and study, and Schlegel's Lucinde is an attempt to challenge contemporary views on love (it was regarded as scandalous when first

published, and Schleiermacher felt moved to defend it in his Vertraute Briefe über Friedrich Schlegels Lucinde). The Romantics treated many other subjects of contemporary interest in their works: Arnim's Die Kirchenordnung is a contribution to contemporary religious debate, in artistic form (23). Many of Hoffmann's works consider the relationship of the artistic individual to contemporary society, thus showing what Dämmrich calls "weltanschauliche Impulse" (24). Rather than a political statement, Brentano's Märchen Kommanditchen is more obviously (and more entertainingly) a satirical attack on the new business class, epitomised by Komanditchen's father, who is introduced to the reader as "ein sehr reicher Kaufmann, der hiess Seligewittibs-Erben und Compagnie" (25). This is in fact a common theme in Brentano's works, and perhaps reflects the fact that he himself had to endure a 'Kaufmannslehre'. In Hoffmann's Klein Zaches, the political satire is present, but more as an entertaining episode, and is much less prominent than the satire on the rationalist mentality.

The examples of Kommanditchen and Klein Zaches show how the Märchen form was re-interpreted by the Romantics to have increasing relevance to their contemporary society. Hoffmann calls Der goldne Topf 'Ein Märchen aus der neuen Zeit', and emphasised in his correspondence its relevance to the contemporary world:

Denken Sie dabei nicht, Bester! an Scheherazade und Tausendundeine Nacht...Feenhaft und wunderbar, aber keck ins gewöhnliche alltägliche Leben tretend und seine Gestalten ergreifend soll das Ganze werden. (26)

Hoffmann was himself aware of his pioneering role in this work (27).

These new, 'modern' fairy-tales were a complex reaction to the world around them as they, the Romantics, saw it. In his discussion of Hoffmann's Märchen, Fritz Martini points out that Kunstmärchen - a term denoting the works written by the Romantics in this genre - are an expression of longing for what in the Volksmärchen - traditional folk tales - seems a natural possession, and that Hoffmann's Märchen are not for "schlichte

Herzen" but are written for the tortured individual who has suffered at the hands of fate (28).

This kind of re-interpretation is not limited to the later Romantics however. Although written much earlier, Tieck's Märchen Der blonde Eckbert (1797) and Der Runenberg (1802) combine the apparent naivety and simplicity of content, structure and tone of the Volksmärchen with a sophisticated artistic examination of the modern, isolated individual and his relationship to a world which refuses to lend itself to the comparatively simple 'black and white' morality offered in the traditional fairy tale.

Although he uses the general term 'Erzählung' for it, Arnim's work Isabella von Aegypten could also be seen as a Märchen due to the many fairy-tale elements which are linked to the historical figure of Charles 5th. This linkage in itself shows the new role of the Märchen. Fairy-tale figures such as the 'Alraun' and the 'Bärnhäuter' are used to reflect the materialism of Karl's society, and by implication, of contemporary society. Arnim sets the young and innocent Isabella as a representative of a higher existence against this cold, meaningless world.

The later Romantics saw literature as contributing to solving national problems and tried to promote national unity through their collection of folk-literature (29). Of Hollins Liebeleben and other early works Arnim wrote "möge uns dies ein Bild werden, wie ein echtes Volksspiel auf das ganze Leben eines ganzen Volkes einwirken könnte" (30). All Romantics saw art as the centre of life and gave it what Nivelle calls an "existenzbezogene Aufgabe" (31). One can say, therefore, that the Romantics did look towards society, rather than turn away from it, but with the aim of educating, not accepting it. Busse calls the Romantics "eine im Grunde fast unwillkührliche Gegenbewegung gegen alle Kräfte und Tendenzen der Zeit" (32). The conclusion to be drawn is that their literature represents an active involvement in their age.

It may seem a dubious venture to attempt to draw a

direct link from the philosophy to the literature of a period, but here again, the Romantics can be regarded as somewhat of a special case. One critic, Hughes, writes that:

The influence of philosophical speculation on literature may easily be exaggerated....yet it is clear that the great half-century from the publication of Kant's Kritik der reinen Vernunft in 1781 to the death of Hegel in 1831 must be reckoned an exception, above all in the earlier part. There were still some writers relatively unaffected by any direct philosophical influence, but an unusual number made a determined effort to understand the Kantian revolution and its subsequent modifications. (33)

The early Romantics took philosophy as a base for their new system of aesthetics. Friedrich Schlegel makes this clear in his fragments:

Die ganze Geschichte der modernen Poesie ist ein fortlaufender Kommentar zu dem kurzen Text der Philosophie: Alle Kunst soll Wissenschaft, und alle Wissenschaft soll Kunst werden; Poesie und Philosophie sollen vereinigt sein.

Die Poesie des jetzigen Zeitalters bezieht sich durchgängig auf Philosophie. (34)

Schlegel said of Novalis:

Nicht auf der Gränze schwebst du, sondern in deinem Geiste haben sich Poesie und Philosophie innig durchdrungen. (35)

Friedrich Schlegel himself developed his theory of Transzendentalpoesie with direct reference to Kant's Transzendentalphilosophie. He writes:

Es gibt eine Poesie, deren eins und alles das Verhältnis des Idealen und des Realen ist, und die also nach der Analogie der Philosophischen Kunstsprache Transzendentalpoesie heissen müsse (36).

Another Romantic scholar who considers the Romantics' attitude to philosophy, Armand Nivelle, sees literature in the Romantic context as "gewissermassen ein technisches Mittel, die Philosophie lebendig und konkret zu machen" (37). Philosophy here must not be seen in too

general terms, however. The Romantics studied philosophical theories with specific reference to the development of their own, Romantic, philosophy.

It is true that the later Romantics were less directly 'philosophical', that is, they were less inclined to abstract thought or theorising. A prime example of this is Brentano who in a letter to P O Runge dismisses theory, criticism, and all abstract thought as something foreign to him throughout his life:

Früher gänzlich vernachlässigt, später im Kaufmannsstande überlang verwendet, dann in mannigfacher Leidenschaft gefangen und vernichtet, sind mir alle Tore der Abstraktion gänzlich verschlossen geblieben. (38)

On philosophy he writes:

Was ist einsamer als die Philosophie, da sie sich selbst verlassen muss, um sich zu belauschen? Ihr Bestreben ist mir daher so achtungswert und rührend erschienen, da sie gewissermassen die Augen schliessen, um in sich hinabzusteigen und zu sehen wie sie zum Sehen gekommen (A reference to Fichte's 'thinking about thinking'); denn an solchem Bestreben sehe ich, dass das Leben der Kunst wahrlich verloren ist, indem der Kuenstler sich umsehen muss in sich selbst, um das verlorne Paradies aus seiner Notwendigkeit zu konstruieren. (39)

Brentano here seems to be dismissing the influence of philosophy, which he links to all abstract theory, on art, or on his art at least. This is deceptive, however, as he was greatly influenced by early Romantic theories, especially those of Friedrich Schlegel's, at least at the beginning of his career. In another letter, to his sister Bettina, Brentano does try to come to grips with Fichte, and shows he is aware of the implications of his thought, even if he does not fully understand it (40). The philosophy of Fichte influenced many Romantics, and other Romantics who did not study his work systematically often parodied his ideas in their works, for example Tieck, Hoffmann (on a very few occasions) and Jean Paul. Such references show the contemporary importance of this

philosopher. Even if not greatly interested in him, the Romantics could not ignore him.

The Romantics showed their awareness of contemporary philosophical currents - and the importance they accorded them - in their salon discussions, and while it is true to say that the later Romantics were more inclined to discuss the 'fringe sciences', the 'Romantic' philosophies of Schelling and Schubert provide a convenient bridge leading the one into the other.

Friedrich Schlegel in Athenäum Fragment 116 gives the best definition of his aims for Romantic art. It is worth quoting at length:

Die romantische Poesie ist eine progressive Universalpoesie. Ihre Bestimmung ist nicht bloss, alle getrennte Gattungen der Poesie wieder zu vereinigen, und die Poesie mit der Philosophie und Rhetorik in Berührung zu setzen. Sie will, und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, die Poesie lebendig und gesellig, und das Leben und die Gesellschaft poetisch machen, den Witz poetisieren, und die Formen der Kunst mit gediegenem Bildungsstoff jeder Art anfüllen und sättigen, und durch die Schwingungen des Humors beseelen. Sie umfasst alles, was nur poetisch ist, vom grössten wieder mehrere Systeme in sich enthaltenden Systeme der Kunst, bis zum Seufzer, dem Kuss, den das dichtende Kind aushaucht in kunstlosem Gesang.

This clearly indicates how the concept of aesthetics must be considerably widened in a consideration of the Romantic period. It must include all areas of Romantic interest (which were simultaneously very wide and very selective), and therefore one must understand the Romantic 'Weltanschauung' to understand their work. Schlegel also stated that:

Alles, was irgendwie zur Bildung und zur Kulturerneuerung beitragen kann, soll ja von der romantischen Poesie aufgenommen und vom Roman

dargestellt werden.

and that:

Alles, was der Poet berührt wird Poesie. (41)

Furthermore, Schlegel thought that art should contain its own theory and criticism (that is, aesthetic theory), and that this should become art itself. Thus, for the Romantics, everything is poetic, and for this reason, this study of Romantic art will consider the wider context. We will consider what Friedrich Schlegel once identified as the three major tendencies of the age, that is, Goethe (aesthetics) Fichte (philosophy) and the French Revolution (taken in the widest meaning of social background) (42). In the first chapter we will discuss the latter two areas, looking then in the second at the effect this 'Weltanschauung' had on narrative perspective and form, before turning in the third to look in detail at the specific aesthetic theories of the Romantics.

CHAPTER ONE

ROMANTIC WORLD EXPERIENCE

GENERAL BACKGROUND

The literary movement described as Romanticism flourished during a very troubled and turbulent period in history. It is often described as a time of upheaval or transition and this is because the old, traditional order of things was being either destroyed or radically called into question, and many people, including the Romantics, were not able or willing to accept the new forms that were emerging (1). From a political point of view, the backdrop to German Romanticism was one of war, occupation and revolution. The French Revolution of 1789 is often taken as a convenient starting point for the Romantic movement, and, when taken in its fullest sense, the 1848 revolutions as its end. Hoffmeister writes in this context:

In Deutschland ist die Romantik ausgespannt zwischen der französischen Revolution, Napoleons Siegen (1806), den Stein-Hardenbergschen Reformen und den Freiheitskriegen (1812-15), dem Wiener Kongress und dem anschliessenden Kampf zwischen dem 'System Metternich' und den revolutionären Kräften, die nach den Karlsruher (sic) Beschlüssen (1819) endgültig in der 1848er Revolution scheiterten. (2)

The influence of the French Revolution was far-reaching in Germany, at least on an intellectual level in as far as it profoundly affected the ideas of most Germans. It did not, of course, lead to a comparable revolution in Germany. The revolution in France seemed for many to represent a new beginning, a new, exciting world and many Germans saw in it the promise of a new age. All these ideals and expectations were, however, subsequently destroyed (for most) by the situation in Germany indicated in the quotation above, and by subsequent developments in France. This led to frustration and a feeling of impotence in Germany.

heightened by the French occupation of Germany territory. The seemingly constant cycle of violence led to despair, disorientation, and alienation.

The experience of war and revolution also exposed the fragility of the institutions of the state and the social framework such as religion and justice, and led to an increased awareness of their ambiguous nature. They were no longer something permanent and self-evident, but questionable and open to reinterpretation. The aftermath of the revolution in France revealed the dangers of such reinterpretation. Although these institutions did not fall in the same way in Germany, changes were made from different quarters, and this increasing awareness of the relative nature of these structures also led to a feeling of disorientation, since the individual had previously simply accepted them and structured his life around them (3). Now the basic frame of reference of society had changed and the social framework as a whole was relativised and even rejected.

In Bonaventura's Nachtwachen the individual is shown to be totally isolated once he is aware of the real nature of men and the world. The narrator and central character, the night-watchman Kreuzgang, calls his contemporary age "ein(..) schwankende(s) Zeitalter" (4). Institutions (and the individuals who represent them) are unmasked as a sham, as worthless; for example the judiciary which, as is symbolized by the empty pedestal waiting for a statue on to which Kreuzgang climbs in order to give his opinion on the subject, is no higher than its human representatives (5). Anything which may for a moment seem to offer security is finally exposed as 'Nichts'. This is an extreme example of Romantic nihilism, but not an isolated one. Wackenroder in Das Leben eines nackten Heiligen also expresses a feeling of the meaninglessness of life. Kleist, who has many affinities with the Romantics, shows religion and government in a questionable light, for example in Das Erdbeben in Chili and Michael Kohlhaas. He sets his works against historical periods of great upheaval to express the fact that for him, disorientation was part of all

society. For Arnim, the French Revolution, against which he set many of his works, was the ultimate illustration of this.

Hoffmann was more interested in satirising individuals than attacking what they stood for, but in works like Klein Zaches and Das Fräulein von Scuderi (which was greatly influenced by Kleist) one can detect the same tendency (6). Society has become "brüchig" (7).

In Brentano's Geschichte vom braven Kasperl und dem schönen Annerl, it is the representatives of the state who are shown to be all-too human. The statue mentioned at the end of the work is meant by the 'Graf' as a generally valid statement on such abstract concepts as honour, grace and justice, but is no more than a reflection of himself and other individuals in the story, whose motives and actions are called into question by that story.

Arnim's work Frau von Saverne provides an illustration of the difference between wisdom as an allegory, and the wisdom of the individual monarch. In Isabella von Aegypten, Kaiser Karl, who will rule half the world, is presented as a young boy, and Arnim's narrator constantly indicates how his mistakes at this stage, and the mistakes of those responsible for his education, will have disastrous effects on so many people once he takes the throne.

It is interesting to compare the Romantics' reactions to these events with that of Goethe. Goethe set his Unterhaltungen deutscher Ausgewanderten in a time of great upheaval and social strife. The starting point for the narration here is the desire to keep the fabric of society together in spite of the unsettling events going on all around. The upheaval is seen as temporary and man as able to stand firm against it. Society here acts as an opposing force to the dangerous elements attacking it. The Romantics (who belonged to a different generation) did not share this optimism. For them, society had lost its authority and its stabilizing power. It can provide no security for the individual. In Hoffmann's works, the kind of society represented in Goethe's works is replaced

by the superficial 'Teezirkel' where people gather to talk about literature and art while betraying a total insensitivity towards both. (This can also be seen as a satire on the early Romantic salons, or at least, how they became devalued in time.) Hoffmann, of course, also wrote a collection of Novellen with a similar structure to Goethe's, namely Die Serapionsbrüder, and in this way too we can point to the difference in 'Weltanschauung' as the characters now narrate in order to escape from society. Here, they are concerned to break the bounds of an ordered society, as one can see from their interest in 'Grenzphänomene', and from their choice of Serapion as patron (8). We must therefore now explore the Romantic experience of society which led them to devalue it in this way.

The Romantic movement is a movement of the city, in spite of the fact that many saw this way of life as negative and as alienating the individual from nature. Min Suk Chon-Choe writes of Hoffmann:

Dass er mit Vorliebe Städte als Schauplätze seiner Märchen gewählt hat, ist keineswegs ein Zufall, sondern hängt vielmehr mit dem gewissermassen neuen Typus der Wirklichkeit zusammen, mit dem allerdings nicht bloss Hoffmann, sondern sein ganzes Zeitalter zunehmend konfrontiert wurde: die städtisch-bürgerliche Welt... In ihnen (the Romantics' Märchen) kommt das sich mit der zunehmenden Verstädterung, Industrialisierung und Verbürgerlichung wandelnde Wirklichkeitsbild zum Ausdruck. (9)

This is true of all the later Romantics. In spite of their love of the country, Arnim and Brentano were also aware of the city as the way of life of the future.

Although the process of industrialisation and the movement to the towns had barely begun in Germany, the Romantics perceived even these beginnings as very revolutionary, and their society as changing very quickly. In her study Romantiker entdecken die Stadt, Marianne Thalmann discusses the relationship of the

German Romantics to the city in depth. She characterises the Romantic experience of the city as of a place full of opposites and movement. Thalmann writes:

Die Stadt mischt und lebt aus Gegensätzen: enge Strassen, weite Alleen, Kirchen, Lustgärten, verhängte Fenster, Budenzauber, Verbrecherviertel, Masken. Sie ist in allem und jedem eine vielstimmige Welt, durch die wir mit ruhelosen Augen hindurchheilen. Aber gerade dieses Vexierspiel der Erscheinungen wird von den Romantikern bejaht. Es ist 'gut', die Dinge von verschiedenen, oft entgegengesetzten, Seiten anzuschauen. (10)

The Romantics' experience of the city as a multi-dimensional, often ambiguous entity was therefore a source of stimulation. Stimulating too was the society of many different kinds of people with all different ideas, which is reflected in the Romantic delight in group discussions. In Tieck's novel, the character Sternbald is struck by the variety of discussion at a soirée he attends on arriving at his first destination on his journey from Nürnberg (11). Hoffmann was one Romantic author who felt particularly at home in the city, especially after having been banished to the provinces for so long. He wrote to Hippel from Berlin:

Das lebendige Leben der grossen Stadt, der Residenz, wirkt doch nun einmal wunderbar auf das Gemüt. (12)

In his novel Die Elixiere des Teufels he also has Medardus experience the intellectual enjoyment of evening discussions with a circle of friends (13).

What Thalmann does not emphasise enough in her study, however, is that although many Romantics found this exciting (which is what I think she means by 'gut'), they also found it frightening. The awareness of society as a collection of very different people wanting different things (there was, for example, no 'unified' reaction to the political and social developments in Germany), and as something which is constantly changing in appearance, also meant that society was devalued as an objective entity and a secure frame of reference for the individual. The Romantics also felt intimidated by the

number and variety of impressions the city represented. When out on his own for the first time, Kater Murr is terrified and disorientated in face of the anonymous mass of people who surround him:

Da dehnten sich überall unabsehbare Strassen vor mir aus und eine Menge Menschen, von denen ich nicht einen einzigen kannte, wogten vorbei. (14)

This is also the experience of Medardus when he arrives in the city for the first time (15).

Other examples of this experience of the city are found in Brentano's Geschichte vom braven Kasperl und dem schönen Annerl where the narrator feels a journey to the city would be threatened for him by robbers, and Tieck's Die beiden merkwürdigen Tage aus Siegmunds Leben, Franz Sternbalds Wanderungen and William Lovell, where Amalie is confused by the city after having been in the country (16). She talks of "dieses vielfach bewegte, aber tote Chaos" (17). This is contrasted, however, with William's feelings for the city, and even Eduard's feelings of boredom at Bondly. One may also cite here Arnim's Hollins Liebeleben, Der Wintergarten, and Isabella von Aegypten where, on first sight of the town, Braka calls to Bella and Cornelius:

"Seht euch doch um ihr Kinder,..... euch ist es was Neues und ihr achtet nicht darauf: seht den lieben Reichtum rings an der Stadt, die Frachtwagen ziehen so breit, dass wir ihnen kaum ausweichen können." Aber Cornelius und Bella sahen nur nach den zierlichen Reitern, die ihre Pferde tummelten; nach den Schaffern, die von den Metzgern zur Schlachtbank getrieben wurden; ein Wagen voll Kälber, die jämmerlich aufeinanderliegend blökten, erschreckte Bella, so auch das Lärmen in den Wirtshäusern der Vorstädte, wo der tägliche Erwerb schon so früh Zank und Schlägerei erweckt hatte. (18)

The most important new social group to emerge in the city in this period was the bourgeoisie, the new business class. They were seen very negatively by the Romantics, and were represented in their works in the figure of the

Philistine. The Romantics saw Philistines as soulless, as only concerned with basic needs, totally materialistic, egoistic, and, the most damning criticism of all, as totally unable to appreciate art. Novalis characterises them as follows:

Philister leben nur ein Alltagsleben....Sie tun das alles um des irdischen Lebens willen....Poesie mischen sie nur zur Notdurft unter, weil sie nun einmal an eine gewisse Unterbrechung ihres Täglichen Laufs gewöhnt sind. In der Regel erfolgt diese Unterbrechung alle 7 Tage, und könnte ein poetisches Septanfieber heissen. (19)

Wackenroder's Berglinger expresses his opinion of Philistines in similar terms (20). Brentano parodies the Philistine in his satirical essay Der Philister vor, in, und nach der Geschichte, and this essay had a great influence on other Romantics. In Hoffmann's works too the philistine is a central figure who is consistantly satirised. In the use of this motif, therefore, the Romantics are reacting against their contemporary society.

Romanticism is always seen as an individualistic movement. This individualism was the culmination of a long process, and many different factors. In religion, pietism had emphasised the importance of each individual soul and the importance of the individual's inner world. Schleiermacher, who had a great influence on many of the Romantic writers, especially those who frequented the 'salons', claimed that religion was totally personal, and as much in man as in an external God (21). Schlegel in fact toyed at one point with the idea of inventing a religion.

The stress on individuality had its more recent origins in the French Revolution, and the eighteenth century literary movements of Empfindsamkeit and Sturm und Drang, especially figures like Herder, who emphasised the individuality and peculiarity of each person. Perhaps surprisingly, the 'Aufklärung' has also been cited by some critics as a contributory factor (22). Kant characterised this period as:

Der Ausgang des Menschen aus seiner selbstverschuldeten Unmündigkeit. (23)

Its ideal was total freedom, and man was seen as sovereign. Rasch writes that "Romanticism is unthinkable without its gains", while Hughes makes a similar point about the emancipation of the bourgeoisie (24). The philosophies of Kant and Fichte, which grew out of this era, were also important influences. Kant in his moral philosophy demanded the inner freedom of the individual, and Fichte absolute freedom.

An important reason for this individualism, however, is the fact that the Romantics consciously separated themselves from the grey mass of Philistines, they refused to accept their attitudes to life (and especially towards art) and emphasised the fact that they (the Romantics) experienced the world in a different way. The reactions to the contemporary situation and the resultant feelings of disorientation indicated above were not shared by this latter group. Characteristic of the Philistine is his sense of security. They felt very much at their ease in the city, which was, of course, the base for their business. In the quotation above from Isabella von Aegypten, we can see how Braka feels very at home at once, and although Cornelius is apprehensive at first, he soon gets to like life in the city. Only Bella remains an outsider. Similarly, Kater Murr soon feels secure in the company of his peers. This contrast of world view between the Romantic and the Philistine perspectives is the subject of Wackenroder's Das Leben eines nackten Heiligen, where the townspeople are shown to let the business of everyday life blind them to existence as an absolute state. According to the Romantics, therefore, the Philistines just do not feel the walls of their prison (a case in point being Anselmus' companions in the crystal bottles in Der goldne Topf).

The Romantics were from the start rejecting a prevailing perspective of reality by positing a contrasting one. All Romantics saw the need for society, but also the need to educate it - an important concept, particularly for Schlegel (25). Although vehement in

their rejection of this society, their very nature, and their insecurity and feelings of inadequacy prohibited them from showing the confidence in their own ideas that their enemies displayed about theirs. They were plagued with doubts about the justification of their own existence and of their individual perception, and therefore of the validity of what they thought and wrote. As an illustration, one could consider the artist figure in Brentano's Geschichte vom braven Kasperl und dem schönen Annerl, as well as Hoffmann's Kreisler - and indeed all of his artist figures - and Wackenroder's Berglinger.

The Romantics felt distinct from and superior to the Philistines, but this individualism and elitism also resulted in isolation. Hoffmann wrote to Hippel of his inability to find a kindred spirit. As a result, Hoffmann writes:

Ich studire allso jezt die Kunst in mir selbst alles zu suchen, und glaube auch mit der Zeit in mir zu finden was mir nützen kann. (26)

Brentano complains about the "laute unteilnehmende Tagewerk der Welt" which makes him unwilling to write for it. This has important implications for him as an individual:

Bei dieser Art von Zurückhaltung verlangte ich bald nach dem, was ich doch selbst besass, und da es mir von aussen nicht gegeben wurde, so verzehrte ich endlich meinen eignen Ueberfluss, so dass ich bald meine zurückgehaltene Freigebigkeit in Durst verwandelt sah. (27)

The Romantic desire for intellectual community was not forthcoming from their contemporary society, and for this reason the Romantic individual became very much isolated and dependent on his own resources.

The Romantics also felt isolated as their society on occasion became actively aggressive. The Philistine despises the Romantic too, he laughs at him, sees him as clumsy, mad or drunk, as is the case, for example, with Anselmus in Der goldne Topf on several occasions, most notably when he first sees Serpentina (28). In Der

Sandmann Clara also laughs at Nathanael's fears. The artist figures in the Romantics' works are generally presented as being under seige, as threatened by the society they live in, for example Kreisler, 'Gluck', Donna Anna in Don Juan, and the narrator in Die Abenteuer der Silvester-Nacht. The Romantic figure is thus characterised by his loneliness.

In spite of his isolation, however, the Romantic individual was part of a society; as the Romantics saw it, part of a philistine society. They felt unable to accept this society, but were undeniably forced to take account of it (29). For this reason, the Romantics felt they had a false relationship to the world. They believed in a transcendental world and wished to commune with the ideal, but they were constantly being brought up against what Hoffmann called "den eisernen Zwang der Wirklichkeit", or, "das Drehen im engen Kreise, an den unsere Nase überall stösst" (30). Käte Friedemann quotes Solger as follows, and this seems to me a typical Romantic sentiment:

Das Los des Menschen überhaupt, dass er an dem Höchsten teilhat, und dennoch existieren muss, bringt das echt tragische Gefühl hervor. (31)

The monk who narrates the story of Berglinger in Herzensergiessungen eines kunstliebenden Klosterbruders says of him:

Diese bittere Misshelligkeit zwischen seinem angeborenen ätherischen Enthusiasmus und dem irdischen Anteil an dem Leben eines jeden Menschen, der jeden täglich aus seinen Schwärmereien mit Gewalt herabziehet, quälte ihn sein ganzes Leben hindurch. (32)

Reality kept making its presence felt to the Romantics; they were unable to live in a higher world. The Romantics 'had to exist'.

This false relationship with the world led to a fragmented world picture, the world was split into higher and lower spheres. One can see here one reason for the so-called 'dualistic' world picture associated with the Romantics. This dilemma and the theme of the artist's

existence in a bourgeois society is found in many works, for example in Wackenroder's Berglinger-Novelle, in Tieck's Der Runenberg, and Hoffmann's Der Artushof and Der goldne Topf, which present the conflict of these two spheres. In Meister Floh, Peregrinus' father has to give up all thoughts of making his son a businessman, as the very sound of the word 'Wechsel' makes him jump as if someone had scraped a knife across a blackboard (33). In Arnim's Die Majoratsherren the 'Majoratsherr's' health breaks down when he has to take over various business matters after his mother's death. He compares this with a fall from a higher to a lower sphere (34).

This world picture in turn led the individual to have a fragmentary relationship to the Self. The Romantics had to reconcile their bourgeois existence with their perception of themselves as creative individuals. Hoffmann was, with notable interruptions, employed in the Prussian civil service, and he was forced to 'split himself up' between this aspect of his life and his artistic work. In a letter he writes of his evenings:

Die Akten werden in die Nebenkamer geworfen, und dann zeichne, komponire und dichte ich wie's komt. (35)

He also split up his artistic life, being as he was, involved in so many different areas:

Sontag blühn bey mir Künste und Wissenschaften....Die Wochentage bin ich Jurist und höchstens etwas Musiker. Sontags am Tage wird gezeichnet und Abends bin ich ein sehr witziger Autor bis in die späte Nacht. (36)

Hoffmann did, of course, spend some time in Bamberg as 'Kapellmeister' but this attempt at living as an artist failed.

Brentano had for a time to cope with the demands of business life. This was only for a short period, but the experience had such a strong effect on him that he refers to it quite frequently in his works. His hatred of Philistines led him to write a detailed discussion of their place in history. The rest of his life was largely spent in trying to create a 'poetic existence' within his awareness of contemporary reality. His collection of

folk-literature can be seen as a reflection of this awareness. Arnim also divided his life between his duties as a landowner, his political interests, and his creative writing.

One can see here the origins of the 'Doppelgänger' motif, as the individual becomes 'different people' in different parts of his life. The sense of a stable personality is lost.

The idea of the fragmentation of the individual as a result of social forces was something that people were aware of at this time. Schiller had already written about the concept of specialisation in his aesthetic letters published in 1793. Specialisation did not just mean a new relationship to work, it was interpreted as a total revolution in the individual's structure of life, as it meant isolating and developing only certain parts of his abilities. This led, in Schiller's opinion, to a split in the 'whole' of an individual, thus preventing proper, healthy development and leaving the individual Self in a state of fragmentation (37).

The Romantics too were aware of this process. In the Middle Ages, the period so often seen by the Romantics as an ideal society, work was integrated into an individual's life. In Aus der Chronika eines fahrenden Schülers Johannes is a 'Schreiber', and his duties are to read from his journal the experiences he has had of life and thus entertain his lord. In this period, the individual learned a craft, he was educated as part of a family - either his own, where skills were passed on from father to son, or with a 'Meister', who then took over the role of a father. This is the situation presented in Hoffmann's Novelle Meister Martin der Kufner und seine Gesellen, although in this instance the idyllic situation is ironically deceptive. In stories set in this idealised past, characters are designated by their occupation, which is the most important part of their life, for example 'der Schiffer' or 'der Gärtner'. In the present, however, the individual's relationship to work, and by extension to the world and to himself, has changed. In Der Runenberg Christian's father is a gardener whose life

is in harmony with the plants he tends, he can talk to the plants and understand them. Although Christian learns the 'trade' from him, he sees it as an occupation, as a means of subsistence in bourgeois society. He is initially described as a "junger Jäger" by the narrator, but this is an illusion. Christian himself is 'astonished' to find himself thus occupied (38). It is something he feels he must escape from in favour of a different relationship to himself and to nature. He says to his father:

Ich kann auf lange Zeit, auf Jahre, die wahre Gestalt meines Innern vergessen, und gleichsam ein fremdes Leben mit Leichtigkeit führen: dann geht aber plötzlich wie ein neuer Mond das regierende Gestirn, welches ich selber bin, in meinem Herzen auf, und besiegt die fremde Macht. (39)

The two relationships to work are contrasted in Die Bergwerke zu Falun. The 'Broterwerb' attitude of the miners is in opposition to that of Torbern and Elis, and becomes intolerable to them. In Die mehreren Wehmüller und ungarische Nationalgesichter portrait painting has become a trade, the success of which depends on mass production. (This is obviously a comment on the contemporary view of art from the Romantic perspective.) In Nachtwachen Kreuzgang makes a list of 'useful professions' which are also very illuminating in characterising this society (40).

The new type of occupation was an administrative one, that is, one which has no creative relationship to a product, and which does not involve the individual as an individual. Most of Hoffmann's characters hold some kind of administrative post, and Hoffmann used the derogatory term "Aktenmensch" to designate this activity (with reference to himself) (41). In Die Brautwahl Tusmann mentions that nearly everyone in Berlin is at least a "geheimer Rat" (42).

These factors indicate how the social forces of contemporary reality became ever stronger and threatened the inner sanctum of the Romantics. The Romantic individual was forced to make concessions to society and

in doing so lost something of the feeling of wholeness and uniqueness of the individual.

The Romantics witnessed the development of the concept of specialisation into the nineteenth century. They experienced the kind of social forces which Schiller feared would make the individual a fragmentary being as becoming stronger. For them, society was a distorting force, squeezing people into moulds (43). In the bourgeois world each individual has his set place and status in the hierarchy of society. Thus, society is viewed as an impediment to the development of the individual. (For this reason, the Romantics consistently present the conflict between the creative individual and society.) The individual becomes a cog in a wheel (44). In Arnim's Fürst Ganzgott und Sänger Halbgott the prince refers to the "Steinschale" in which he and all his court are trapped (45). Reddick writes of Hoffmann's characters that they possess an identity only in terms of society, they are seen in terms of their social rank or status, for example 'der Student Anselmus', 'der Archivarius Lindhorst', 'der Advokat Coppelius' (46). In Die Brautwahl Tusmann insists on his title and begs the stranger to tell him his as he feels unable to converse with him without being able to address him properly (47). In Klein Zaches too, the question of social status is all-important (48).

This is a re-interpretation of the characterisation of an individual by his occupation. Here we see the individual as no more than fulfilling a social function, he is degraded to a representative entity. In Der goldne Topf, for example, the individual who interrupts Anselmus' first meeting with the snakes is completely characterised by the designation 'die Bürgersfrau'. Similarly, Erasmus' wife in Die Abenteuer der Silvester-Nacht is "eine fromme deutsche Hausfrau" (and no more than this). In Mistris Lee, Lee's very lack of decision is referred by the narrator to her social role, and her only independent actions are taken to preserve her reputation in society. Characters subjugate their feelings to the demands of society, for example Julie in

Seltsames Beegnen und Wiedersehen (49). In both these stories, Arnim characterises the individual's submission to public opinion as weakness (50).

The Romantics wanted to achieve the ideal of the unique individual, existing as part of a creative, constructive community. Schiller believed in the possibility of wholeness being retained within a small community, Novalis too thought that the happy few could enjoy the experience of a higher world in the present. This is true to a certain extent of Heinrich in Heinrich von Ofterdingen, although, of course, the novel presents his search for this higher existence in the shape of the blue flower. At one point, a contrast is made between his experience and that of the businessmen he meets, who, while harbouring dim memories of some higher goal, have limited themselves to their bourgeois existence. Other Romantics, such as Brentano and Hoffmann, could only see this higher state in a utopian vision of the past or the future, or in another world.

Alongside the awareness of social and historical factors shaping the individual's character came an increased awareness of the relativity of these forces. Herder had already shown a great feeling for the originality of individual peoples and times, and this trend was reinforced by the experience of the French Revolution and contemporary interest in other, especially primitive cultures (51). The fashion for taking the Grand Tour and for writing accounts of this (and indeed for reading them) also led to increased knowledge of the differences in customs pertaining in different countries. In Die Bergwerke zu Falun Elis is different from those people around him because he comes from a different area (52). In other words, one's personality is shown to be dependent on where one was born. The behaviour of Hermenegilda in Das Gelübde is also related to her nationality (53). Thus, outside determinants like society and environment do not give the individual a sense of security, and could even be experienced as threatening because they are outside the individual's control. In his

essay Einige Worte über Allgemeinheit, Toleranz und Menschenliebe in der Kunst Wackenroder links the relativity of each society to the individual nature of the art it produces.

These social forces could become so strong as to destroy the individual altogether. Man could be degraded to being no more than a machine, totally alienated from any sense of the unique, creative individual. This fear is articulated in the motif of the 'Automat'. In Nachtwachen, Kreuzgang watches a judge writing death sentences:

Das Licht fiel durch zwei Glastüren; ich nahete mich der einen, und erblickte ein Wesen in einem Schlafrocke am Arbeitstische, von dem ich anfangs zweifelhaft blieb, ob es ein Mensch oder eine mechanische Figur sei, so sehr war alles Menschliche an ihm verwischt, und nur bloss der Ausdruck von Arbeit geblieben. (54)

In Hoffmann's Der Sandmann humans and robots become interchangeable in a grotesque, terrifying way. An 'Automat' is able to take part "mit Glück" in the social world (55). Ellis has written an interpretation of this work in which he persuasively demonstrates that in fact it is Clara who is the real automaton (56).

The motif of the 'Automat' indicates the total loss of humanity, and individuality of a human being. In the case of Hoffmann, Reddick puts the device in the tradition of Molière and the exposure of the ungentleness of man, and gives the example of the artificial, puppet-like behaviour of the King imposing the 'Aufklärung' in Klein Zaches (57). This is only one example of the way in which Hoffmann, and other Romantic authors, exploit this device. It also reflects the feeling the Romantics had that they are surrounded by people who are almost interchangeable, who have no depth to their character. Arnim consistently points out how much more colourful and varied the world was before the French Revolution imposed a dreary sameness on everyone. His narrator in Die Majoratsherren begins his story with the words:

Wir durchblättern eben einen ältern Kalender, dessen Kupferstiche manche Torheiten seiner Zeit abspiegeln. Liegt sie doch jetzt schon wie eine Fabelwelt hinter uns! Wie reich erfüllt war damals die Welt, ehe die allgemeine Revolution, welche von Frankreich den Namen erhielt, alle Formen zusammenstürzte; wie gleichförmig arm ist sie geworden! (58)

In Die Brautwahl Leonhard makes some very scathing remarks about contemporary Berlin. He concludes:

Ueberhaupt muss ich bekennen, dass damals unser Berlin bei weitem lustiger und bunter sich ausnahm, als jetzt, wo alles auf einerlei Weise ausgeprägt wird, und man in der Langeweile selbst die Lust sucht und findet, sich zu langweilen. (59)

The 'Stadt', when composed of Philistines, was therefore no longer disorientating and multifarious, it was merely boring. The company of such philistines is unbearable, as we see in the conversations at the 'Wirtstafel' in Don Juan (60).

In Romantic literary works, the Philistine and the 'Automat' are contrasted with Romantic individualists, such as Anselmus in Der goldne Topf, the narrator in Die Abenteuer der Silvester-Nacht and Don Juan (the 'reisender Enthusiast'), Medardus in Die Elixiere des Teufels and Kreuzgang in Nachtwachen. That the Romantic character has retained his individuality and resisted being placed in a mould, is seen as positive, but puts him in an uncertain existential position. All these characters have a labile sense of Self.

This is taken to an extreme in 'supernatural' characters like Lindhorst and the 'Rauerin', Prosper Alpanus and Rosabelverde, who all have several different identities. This is a contrast with the Philistine characters: characters either have no individual personality, or are a collection of different fragmentary aspects which cannot be pinned down or adequately characterised (61).

The Romantics wanted to break the bourgeois social moulds by presenting different and contrasting perspectives. The Romantic characters are open to all

PHILOSOPHY

Having briefly outlined the elements of social background I consider important for the purposes of this study, I would like to look in more detail at the philosophical aspects. My starting point will be the Idealist philosophies of Kant and Fichte. Neither can be directly allied to Romanticism as a group or movement, but the influence they had on the Romantics, and indeed on the whole of contemporary society, is undeniable. The aim here is not to set out or analyse their philosophy as a whole, but rather to pick out those areas of their ideas which have relevance to our study.

Kant undermined the rationalist belief in man's ability to comprehend the world and himself, and radically changed the concept of the individual's relationship to the world - a major theme in Romantic literature. The 'pre-Kantian' world may be characterised by the belief that there is a common objective reality and a direct way of perceiving this reality. Kant destroyed this 'correspondence' theory by pointing out man's inability to see things 'in themselves'. He did not deny the existence of objective reality, but claimed that it does not concern us as we have no access to it, dependent as we are on our senses to mediate between our minds and the world (1). There is a gap between the individual and reality. What we see as 'real' is in fact our own subjective picture of something we do not know directly. Novalis mentions this concept of the mediation of reality in several of his fragments:

Wirksamkeit ist nur durch Verbindung möglich - alle Verbindung geschieht aber durch ein Mittelbares - wie beweg ich z B den Finger an meiner Hand.

Alle Sinneswahrnehmung ist aus der 2ten Hand.

Unser sämtliches Wahrnehmungsvermögen gleicht dem Auge. Die Objecte müssen durch entgegengesetzte Media durch, um richtig auf der Pupille zu erscheinen. (2)

In Kritik der reinen Vernunft Kant differentiated between the thing in itself, "das Ding an sich" and

phenomena, "Erscheinungen" (3). These concepts represent two ways of thinking about the same object. The "Ding an sich" is independent of individual spatial and temporal perception, whereas an "Erscheinung" is a particular perception or representation of an object, which is dependent on time and space. The former represents the objective reality of things in themselves, an abstract concept, and the latter the subjective reality of our knowledge of things as concrete sensory perceptions (4). Rather than expressing doubt, Kant is expressing the certainty that we can be sure that things in themselves are not as we represent them (5). Kant illustrates the concept of the two ways of thinking about the same object by comparing a 'Sonnenregen', which is a thing in itself, to the rainbow it creates, which is a purely optical phenomenon, dependent on individual perception (6). Another example given is that of a rose, which is a thing in itself, but which is seen differently by different observers in different positions at different times.

(So) gilt das, was ursprünglich selbst nur eine Erscheinung war, z B eine Rose, im empirischen Verstande für ein Ding an sich selbst, welches doch jedem Auge in Ansehung der Farbe anders erscheinen kann. (7)

Kant's philosophy led to an awareness of the individual and subjective nature of perspective. 'The world' becomes a subjective, individual category, it cannot be considered separately from the individual subject as the perception of the object by the subject depends on this individual sensory mediation. It is a perspective.

This argument is developed in many contemporary writings. Goethe wrote in his study of light and how it reaches the eye:

Es ist weit mehr Physiologisches bei den Farbenerscheinungen als man denkt, nur ist hier die Schwierigkeit noch grösser als in anderen Fällen, das Object vom Subject zu unterscheiden. (8)

Novalis also emphasised the subjective nature of perception:

Mit dem Auge scheint das Gefühl in besonderem Verhältnis. Auch mit dem Ohr. (9)

Ein Lichtstrahl bricht sich noch in etwas ganz Anderes, als in Farben. Wenigstens ist der Lichtstrahl einer Beseelung fähig, wo sich dann die Seele in Seelenfarben bricht. Wem fällt nicht der Blick der Geliebten ein? (10)

In Heinrich von Ofterdingen Klingsohr says:

Die Natur...ist für unser Gemüt, was ein Körper für das Licht ist. Er hält es zurück, er bricht es in eigentümlichen Farben. (11)

These colours are those of each individual (thus "eigentümlich").

The individual mind therefore contributes something of itself to the object it is given. This meant that the individual and the individual's inner world become increasingly important concepts.

In William Lovell, images of colour are also used to express how each individual sees the world differently. Andrea writes:

Die ganze Welt ist nichts als ein Gemählde, wo jedes Auge die Farben anders sieht. (12)

and similarly, we hear from Lovell:

Das ist eben das Hohe in der menschlichen Seele, dass sich ihr einfacher Strahl in so unendlich mannigfaltige Farben brechen kann; ich gebe Dir zu, dass keine von allen die wahre sei, aber ebensowenig kannst Du behaupten, jene ist ganz verwerflich, weil jedes Auge jede Farbe anders sieht, und Du das vielleicht blau nennst, was mir als rot erscheint. (13)

Reality here is a personal, relative construct, and so the concepts of 'right' and 'wrong' become increasingly inappropriate.

Kant's philosophy and the resultant awareness of the subjective nature of our sensory relationship to the world led to an increasing awareness of the possibility that our picture of the world could be distorted. This led to feelings of disorientation and fear in many contemporaries, for example Kleist who was greatly

disturbed by Kant's philosophy. In a much-quoted letter to Wilhelmine von Zenge of 22nd March 1801 he wrote:

Wenn alle Menschen statt der Augen grüne Gläser hätten, so würden sie urteilen müssen, die Gegenstände, welche sie dadurch erblicken, sind grün" - und nie würden sie entscheiden können, ob ihr Auge ihnen die Dinge zeigt, wie sie sind, oder ob es nicht etwas zu ihnen hinzutut, was nicht ihnen, sondern dem Auge gehört. (14)

William Lovell sees deception as a necessary state, rather than a possibility.

Ist der Mensch nicht zur Täuschung mit seinen Sinnen geschaffen - wie ist es möglich, dass sie jemals aufhöre? (15)

We are trapped in our subjective world, and do not know what is truth and what is distortion. William tries to make Balder regain an awareness of beauty in the world:

"Warum aber", fuhr ich fort "willst du diese Art der Dinge zu sehn,...nicht wieder fahrenlassen, und mit frohem Mut die wahre Gestalt der Welt wieder suchen?"

"Um zu sehn, wie du siehst", antwortete er; "ist aber dieser Anblick der wahre? Wer von uns hat recht? Oder werden wir alle getäuscht?" (16)

A contemporary critic of Der goldne Topf suggested that Anselmus' experience of being trapped in the crystal bottle could be interpreted in terms of a general metaphor for human perception (17). It is certainly a good image of the individual separated from the world by a glass barrier through which he must try to see. Images of polished glass or mirrors and prisms are prevalent in Hoffmann's works.

Kant emphasises in the introduction to his Kritik der reinen Vernunft that the only possibility of gaining knowledge is on an a priori basis (18). He claims that our mind imposes itself on the object, and not vice versa. He writes:

Die Gegenstände müssen sich nach unserem Erkenntnis richten. (19)

He emphasises the importance, therefore, of the

realisation:

Dass wir nämlich von den Dingen nur das a priori erkennen, was wir selbst in sie legen. (20)

The individual sees what he wants to see, according to the preconceptions of his individual mind. We have already indicated the fact that the individual's perception was a category based on factors such as environment, social background, and individual personality, with the result that the kind of person we are determines our picture of the world, and this picture, moreover is the only world we know. Kant is here giving this premise philosophical expression.

The historical and social factors are, of course, supra-personal, but they too were seen as relative by Kant; as inter-subjective, rather than objective. Society was then further devalued on a philosophical level by Kant, who drew attention to the fact that each group of thinking subjects establishes its own standards of objectivity and reality, and in this is an active agency as a group, as well as as individuals.

Kant's main importance in relation to our study is the way in which he drew attention to the process of assimilation of knowledge. He names this specifically as the key part of his new philosophy:

Ich nenne alle Erkenntnis transzendental, die sich nicht sowohl mit Gegenständen, sondern mit unserer Erkenntnisart von Gegenständen, insofern diese a priori möglich sein soll, überhaupt beschäftigt. Ein System solcher Begriffe würde Transzendental-Philosophie heissen. (21)

This 'Erkenntnisart' was shown to be something individual, subjective, even unreliable, hence the problem in considering it 'a priori'. So Kant's philosophy increases the importance of the subject. Not because it is made all-powerful, but rather because the idea of 'the subject's perspective of the world' replaces the concept of 'the world'.

Fichte in one sense took Kant's position as his starting point and developed his philosophy to the extent

of denying the existence of the 'Ding an sich', which Kant had said was something we could not know. In Fichte's philosophy nothing is 'given', that is, nothing is separate from the subject. The Self or 'Ich' posits itself and its opposite the non-Self or 'Nicht-Ich'. All existence gets its meaning from man. His philosophy is based on man's ability to think freely. Fichte's call to the philosopher was:

Merke auf dich selbst: kehre deinen Blick von allem, was dich umgiebt, ab, und in dein Inneres - ist die erste Forderung, welche die Philosophie an ihren Lehrling thut. Es ist von nichts, was ausser dir ist, die Rede, sondern lediglich von dir selbst. (22)

The question of distortion, of the inability to see things in themselves, does not arise here. What exists is what the Will sees as necessary for its aims. Aiken writes of Fichte's philosophy:

For Fichte reality is what we make it and the only reason for positing anything beyond our immediate impressions as real is a practical one...The philosophical question for Fichte is not whether something is there, but whether there is any practical point in saying so. (23)

Fichte gave the individual complete freedom. But whereas the Self in Fichte's philosophy was a supra-individual entity, a collective concept, the Romantics interpreted it as the individual subject. Thus we find such statements as:

Der Mensch kann alles werden, worauf er reflektieren oder was er sich vorsetzen kann. (24)

Ich habe eine ursprüngliche Tendenz und Fähigkeit die Welt zu beleben. (25)

Alles unterwirft sich meiner Willkür. (26)

Mein ganzes Leben ist nur ein Traum, dessen mancherlei Gestalten sich nach meinem Willen formen. (27)

In William Lovell Rosa tells Lovell:

Man sollte sich überhaupt von Jugend auf daran gewöhnen, die äussern Gegenstände um sich nur als Spiegel zu betrachten, in denen man sich selber

wahrnimmt, um in keinem Augenblick des Lebens von ihnen abzuhängen. (28)

Here, the idea that reality is the subject's picture of reality is taken to an extreme; the subject creates the picture. It can be seen from this how Idealist philosophy provided a philosophical basis for Romantic Subjectivism.

This picture of reality created by the individual Self is the only one we have. It follows that the Self is the sole guarantor of existence. William Lovell's immediate reaction to Balder's experience of the world is to justify himself on these grounds:

Freilich kann ich mich nicht verbürgen, ob die äussern Dinge wirklich so sind, wie sie meinen Augen erscheinen: aber genug, dass ich selbst bin; mag alles umher dasein, auf welche Art es will. (29)

Wir können nicht die wahre Gestalt der Dinge erkennen oder könnten wir es, so ginge vielleicht das Vergnügen der Sinne darüber verloren - ich gebe also diese Wahrheit auf, denn die Täuschung ist mir erfreulicher. Was ich selbst für ein Wesen sei, kann und will ich nicht untersuchen, meine Existenz ist die einzige Ueberzeugung, die mir notwendig ist, und diese kann mir durch nichts genommen werden. (30)

The feeling for the Self overcomes the disorientation created by our awareness of possible distortion.

Ich liebe den Regenbogen, wenn man mir gleich beweist, dass er nur in meinem Auge existiere - ist mein Auge nicht ein wirkliches Wesen und darum für mich (note that this has only personal validity) auch die Erscheinung wirklich? (31)

The last quotation is interesting for the use of the example of the rainbow. This is an example Kant used, and may therefore be a direct allusion to him (32).

This interpretation of the Self led to a development in the concept of the senses by the Romantics. Novalis contrasted two different sets of senses the individual has, namely outer and inner senses, also referred to as "Körper" and "Seele", responding respectively to outer and inner stimulation. In this he was greatly influenced by the Dutch philosopher Hemsterhuis (33). For Novalis,

the inner senses were of a higher nature than the outer senses. The individual should increasingly reduce his dependence on the latter, and develop the former. In this way the subjectivity of perception of Idealist philosophy develops towards creativity. Klingsohr calls a true eye (ein wahres Auge) "ein schaffendes Werkzeug" (34), and in his Fragments Novalis demanded a "tätiger Gebrauch der Organe" (35), by which nothing in the Self should remain passive, every element should act on the world (36). This progressive development culminates in the individual disposing over:

(Die) Kunst, die Sinnenwelt willkürlich zu gebrauchen.

called 'Magie' by Novalis. Similarly, Novalis claims that:

Der tätige Gebrauch der Organe ist nichts als magisches, wundertätiges Denken, oder willkürlicher Gebrauch der Körperwelt. (37)

In Die Lehrlinge zu Sais there is a reference to:

Die Kunst...der schöpferischen Weltbetrachtung. (38)

Having achieved this total power over the object means that:

Alle Zufälle unseres Lebens sind Materialien, aus denen wir machen können, was wir wollen. (39)

Tieck's Lovell too takes up this idea:

Meine äusseren Sinne modifizieren die Erscheinungen, und mein innerer Sinn ordnet sie, und gibt ihnen Zusammenhang. Dieser innere Sinn gleicht einem künstlich geschliffenen Spiegel, der zerstreute und unkenntliche Formen in ein geordnetes Gemälde zurückzieht. (40)

Schelling's concept of "intellektuale Anschauung" also emphasises the importance of creative inner perception. This perception leads to freedom for the individual, as he is not bound to an object (41). Schelling too sees this state, in which there is no longer any separation between the inner and outer world, as a goal to be reached. He defines "intellektuale Anschauung" in the following passage:

Uns allen nämlich wohnt ein geheimes, wunderbares

Vermögen bei, uns aus dem Wechsel der Zeit in unser Innerstes, von allem, was von aussenher hinzukam, entkleidetes Selbst zurückzuziehen (this is similar to Fichte's call to the philosopher), und da unter der Form der Unwandelbarkeit das Ewige in uns anzuschauen. Diese Anschauung ist die innerste, eigenste Erfahrung, von welcher allein alles abhängt, was wir von einer übersinnlichen Welt wissen und glauben. Diese Anschauung zuerst überzeugt uns, dass irgend etwas im eigentlichen Sinne ist, während alles vorige nur erscheint (the similarity to Kant's ideas can be seen here), worauf wir jenes Wort übertragen. (42)

In Wackenroder's essay on the two languages which enable us to perceive the divine, he identifies nature and art as enabling the unification of the senses and the spirit into one united organ of perception (43). It is only through this new unity of perception that the individual can experience a transcendental reality.

The awareness of the Self, of the creativity of the individual picture of reality, was not sufficient, however, to give the Romantics a feeling of security. It is important to emphasise that there are two sides to Idealist philosophy. On the one hand the individual is liberated and endowed with tremendous power; thought, and even Man himself, is freed from all fetters - a notion which the Romantics were very quick to take up. On the other hand, however, this philosophy forced upon them an awareness of the inadequacies of the human condition. Kant's philosophy was interpreted in an almost totally pessimistic way by the Romantics. They adopted his idea of our inadequate hold on reality, and the impossibility of complete knowledge, and thus saw the individual's relationship to the world as fragmentary and distorting. Fichte's doctrine of the superiority of the Self, of the world as a creation of the Self (which was how Fichte was interpreted by the Romantics), on the other hand, led to solipsism and claustrophobia, which led in turn to boredom, despair and nihilism. In William Lovell William, Rosa, Burton senior and Balder all experience the world

as empty. Burton senior and William both refer in juxtaposed letters to the "Verächtlichkeit der Welt", and for both, this stems from their feeling themselves to be manipulators of others (44).

The Self is trapped within itself, something which alienates it from the world and, eventually, from itself:

Alles, was ich ausser mir wahrzunehmen glaube, (kann) nur in mir selber existieren...Alles, was mir entgegenkommt, ist nur ein Phantom meiner Innern Einbildung, meines innersten Geistes, der durch undurchdringliche Schranken von der äussern Welt zurückgehalten wird. (45)

Balder has a vision, or sees a ghost in his room. He writes to Lovell:

War dies keine Wirklichkeit, so steh ich im Begriffe, alle Erscheinungen der Dinge ausser mir für Täuschung meiner Sinne zu erklären...Dann sitz ich hier in einer weiten milden ausgestorbenen Leere, bilde mir ein, einen Brief zu schreiben, an ein Wesen, das sich nur meine Phantasie erschaffen hat. (46)

This can clearly lead to the loss of one's sense of reality. Lovell at first dismisses Balder's experience of the world as he feels secure in his feeling for himself. But eventually he too feels increasingly trapped within himself. He then believes:

In uns selber sind wir gefangen und mit Ketten zurückgehalten. (47)

He is afraid of the strange figures around him and of himself:

Wer sind die fremden Gestalten, die mich umgeben und so bekannt mit mir tun?...O und wer bin ich selbst? - Wer ist das Wesen, der aus mir heraus spricht? Wer das Unbegreifliche, das die Glieder meines Körpers regiert? Oft kommt mir mein Arm, wie der eines Fremden entgegen. (48)

The world and the Self have become shadows (49).

This idea of the individual being trapped in itself means that it is impossible to have a relationship with the other, as one only sees a reflection of oneself. Burton writes:

Wir glauben so oft einen Blick in die Seele anderer getan zu haben, wenn wir bloss das Flüstern unsers eignen Geistes vernommen hatten. (50)

Burton feels very disorientated by William's change of personality. He writes:

Ich fühle es, dass ich bisher einsam gelebt habe, und meinen Schatten für meinen Freund hielt, und ihn liebte. (51)

Similarly, Lovell's father writes of his friendship with Burton senior:

Man glaubt sich selbst zu kennen und folglich auch den Freund, man trägt alles aus sich in ihn hinüber und das geblendete Auge findet auch in den beiden Charakteren die täuschendste Aehnlichkeit. (52)

In Nachtwachen too, the world is experienced as nothingness. One can see the fear and despair of the individual who feels alone in an empty world:

Ich höre nichts, als Widerhall, Widerhall meiner eigenen Rede - bin ich denn allein?

Das Leben ist nur das Schellenkleid das das Nichts umgehängt hat, um damit zu klingeln und es zuletzt grimmig zu zerreißen und von sich zu schleudern. (53)

These two works are probably the most extreme expressions of nihilism the Romantics produced.

Isolated expressions of this experience may also be found in Brentano's work, for example in the poem Ich wohnte unter vielen:

...Wohl muss ich es gestehen,

Dass Dinge mich umscheinen, menschengleich;

Kann ich nicht leugnen; doch bleibt mir dies Reich

Der Welt so fremd und hohl, dass all ihr Drehen

So viel nicht schafft, dass mir der Zweifel weich',

Ob Sein, ob Nichtsein seinen Spuk hier treibe,

Ob solcher Welt auch Seele wohn' im Leibe! (54)

The Romantics were not simply disciples or exponents of Idealist philosophy. They interpreted Fichte's philosophy in particular in terms of a challenge. Novalis wrote:

Die Fichtische Philosophie ist eine Aufforderung zur

Selbsttätigkeit. (55)

This is also in keeping with the Romantics' own concept of Symphilosophie. They used these revolutionary ideas as a starting point to develop their own ideas, and felt justified in adapting them at will (56). It is true that some Romantics did not understand or were not interested in philosophy, and were only just aware of the general ideas indicated above. Other Romantics, however, such as Friedrich Schlegel and Novalis, studied these philosophers in detail. Fichte was particularly important - Novalis coined the term "fichtisieren" to refer to his discussions with Schlegel (57). From this study they developed their own philosophical theories. They also, of course, studied the ideas of other philosophers, such as Hemsterhuis and Spinoza (whose philosophy of surrendering the Self to nature was diametrically opposite to Fichte's), and this also relativised the influence of Idealist philosophy. Novalis wrote:

Spinoza stieg bis zur Natur - Fichte bis zum Ich oder der Person. Ich bis zur These Gott. (58)

Schlegel expressed himself in similar terms:

Unser System der Philosophie soll das gemeinschaftliche des Spinozischen und Fichtischen sein. Wir können uns daher nur an das Mittlere zwischen beiden halten. (59)

This philosophy was an attempt to give the object, interpreted in the specific sense of nature, back the importance it had lost in Idealist philosophy. The subject thus had to lose some of its dominance, and no longer be seen as in control of the object. It was one of the most important ways in which the Romantics developed their ideas beyond Idealist philosophy.

Schelling, who had been a student of Fichte, became increasingly critical of Idealism. He writes:

Der Mensch ist nicht geboren, um im Kampf gegen das Hirngespinnst einer eingebildeten Welt seine Geisteskraft zu verschwenden, sondern einer Welt gegenüber, die auf ihn Einfluss hat, ihre Macht ihm empfinden lässt, und auf die er zurückwirken kann, alle seine Kräfte zu üben. (60)

The relationship of subject to object here is one of mutual interaction. Schelling developed the concept of 'Naturphilosophie' (61) making nature an analogue to the Ego rather than its creation. According to this philosophy, nature was unconscious mind and mind was conscious nature; the same principle of existence was at work in both (62). Each element was part of a universal 'Weltseele' (63) in which every thing was "beseelt", and where every thing inter-acted with and affected other things.

Schelling interpreted the structure of nature in terms of a process of victory of the subject over the object, that is, as a hierarchy of increasing domination by the subject, to the point where the object becomes the subject in human consciousness:

Die ganze Genesis der ganzen Natur...beruht einzig auf einem Uebergewicht, welches fortschreitender Weise dem Subjekt über das Objekt bis zu dem Punkte gegeben wird, wo das Objekt ganz zum Subjekt geworden ist, im menschlichen Bewusstsein. (64)

Here, the subject is obviously still considered to be the main partner, and although attracted to Schelling's philosophy, in particular the emphasis on the irrational, the Romantics criticised his concept of the dominant subject (65). He downgraded nature to a reflection of the subject's inner world:

Die Natur ist dem Künstler nicht mehr, als sie dem Philosophen ist, nämlich nur die unter beständigen Einschränkungen erscheinende idealistische Welt, oder nur der unvollkommene Widerschein einer Welt, die nicht ausser ihm, sondern in ihm existiert. (66)

Novalis adhered for a time to the concept of 'Naturphilosophie', but developed his own theories beyond it. He too wanted to give nature back its importance. In his theory of Magic Idealism he made nature and mind equal partners, equally important. The object was seen to be there in its own right, not part of the self's plan. Both are posited at the same time (67). Nature here has been made another subject. Novalis and Schlegel both reinterpreted Fichte's 'Nicht-Ich' as 'Du':

Nicht-Ich ein leeres Wort; es sollte Etwas heissen.
Ich ist sehr gut, weil es das Sichselbstkonstituieren
so schön bezeichnet. Die Synthese wäre dann ein Du.
Ich + Etwas = Du. (68)

When we watch an object, the Self looks outwards,
reflecting on something outwith itself, and this gains
control for the object, which pulls the Self towards and
into it. The object has "Anziehungskraft" (69).
Similarly, Novalis claims that watching something change
changes the observer as well as the object (70), that is,
the object affects us in the same way as we affect it. As
opposed to Kant, therefore, the process is seen here as
being two-way. The subject and the object are separate
but they cannot be seen in isolation. Both are
inexplicably 'there', yet they can only be seen in
inter-action:

Hieraus sehen wir beyläufig, dass Ich im Grunde
nichts ist - Es muss ihm alles Gegeben werden - Aber
es kann nur ihm etwas gegeben werden und das Gegebene
wird nur durch Ich etwas. (71)

Die höhere Philosophie behandelt die Ehe von Natur
und Geist. (72)

The theologian Schleiermacher writes in similar terms:

Die Philosophie, den Menschen erhebend zum Begriff
seiner Wechselwirkung mit der Welt, ihn sich kennen
lehrend nicht nur als Geschöpf, sondern als Schöpfer
zugleich, wird nicht länger leiden, dass unter ihren
Augen der seines Zwecks verfehlend arm und dürftig
verschmachte, welcher das Auge seines Geistes
standhaft in sich gekehrt hält, dort das Universum zu
suchen. Eingerissen ist die ängstliche Scheidewand,
alles ausser ihm ist nur ein andres in ihm, alles
(ist) der Widerschein seines Geistes, so wie sein
Geist der Abdruck von allem ist.

This quotation is interesting as a comparison with
Schelling, who sees the reflection as one-way only (73).
Here again we see the Romantic concept of dualism.
An interesting remark expressing this kind of
relationship between the Self and the world is found in
Brentano's Godwi:

Das Aeussre fühlte ich in meiner Seele in einem stillen Weben, und mich das Aeussre bildend und von ihm gebildet. Es war, als habe ich ein Element um mich erschaffen, das seinen Schöpfer mit Wellen dankend umschlingt, und ihn von sich selbst trennend zur Einzelheit erhebt. (74)

The relationship of nature and spirit is therefore one of two forces acting on each other. The subject reflects, the object feels (75). The world is in the Self, and we can only know the world as we know our Self:

Selbstentäusserung ist die Quelle aller Erniedrigung, sowie im Gegentheil der Grund aller ächten Erhebung. Der erste Schritt wird Blick nach innen - absondernde Beschauung unsers Selbst - Wer hier stehn bleibt geräth nur halb. Der 2te Schritt muss wircksamer Blick nach aussen - selbstthätige, gehaltne Beobachtung der Aussenwelt seyn.

Wir werden die Welt verstehn, wenn wir uns selbst verstehn, weil wir und sie integrante Hälften sind.

Jetzt sehn wir die wahren Bande der Verknüpfung von Sub(ject) und Obj(ect) - sehn, dass es auch eine Aussenwelt in uns giebt, die mit unserm Innern in einer analogen Verbindung, wie die Aussenwelt ausser uns mit unserm Aeussern und jene und diese so verbunden sind, wie unser Innres und Aussres. (76)

Because of the inter-dependence of the individual and the world, the harmonious relationship between the subject and the object becomes a personal achievement. Manfred Dick makes this point:

Die Verbindung zwischen Ich und Welt ist nicht mehr durch ein theoretisch fassbares und wissbares Prinzip gewährleistet und begründet, sondern sie ist jetzt nur noch in unmittelbaren, persönlichen Bemühen des einzelnen um das gegenüberstehende geheimnisvolle Sein möglich. (77)

Thus each subject/object relationship is unique.

The attempt to understand the Self was made problematical by the awareness that one can never grasp the Self completely, as with each successive moment it changes and eludes itself. For Schlegel the Self is "ein

durchaus bewegliches, flüchtiges, flüssiges Wesen" (78).
As a result of this:

Alle Bemühung, sich selbst anzuschauen, sich in der Anschauung selbst zu ergreifen, ist...durchaus vergebens. Das Ich verschwindet uns immer, wenn wir es fixieren wollen. (79)

The Self is therefore splintered. This idea is also contained in Kant's philosophy in the notion that perception is a temporal structure.

Nature, the other half of this dualism, is equally hard to comprehend. The Romantic concept of nature is of a dialectic system of opposites (80). Schelling writes:

Es ist erstes Princip einer philosophischen Naturlehre, in der ganzen Natur auf Polarität und Dualismus auszugehen. (81)

Nature was seen as a process of eternal flux and movement. Kluckhohn interprets the Romantic generation's view of life as one of constant movement, reflected in the symbol of the river (82). Arnim in his first novel, Hollins Liebeleben has his character Odoardo refer to nature as a "Welt der Bewegung" (83).

This experience of nature was exciting but also disorientating. The object, or second subject, which faces each individual subject is characterised by Novalis as mysterious. He refers to "das geheimnisvolle Sein der Dinge" (84). The important thing for Novalis, therefore, is the mysterious nature of the 'thing', not the thing as something 'in itself' or as a 'Nicht-Ich'.

This movement and inter-action of opposites was in fact a drive for synthesis, which would overcome all opposition in nature. Schubert developed the so-called 'Dreiepochenlehre', whereby man worked towards a new state of harmony with nature. At present, man and nature were seen as alienated from one another. Novalis wrote:

Ursprünglich ist die Welt, wie ich will.

This perfect state should be reattained:

Die Welt soll seyn, wie ich will. (85)

This is the harmony of the unity of man and nature, not the subjugation of nature by man. The aim of Magic Idealism (as opposed to Idealism) was the mutual

pervasion of self and world (86). Novalis wanted to move beyond the mysterious nature of the relationship between subject and object. He consistently emphasised that the dualism must be overcome to recreate a unity between man and nature by making the inner and outer worlds correspond (87). This is achieved by the development of the poetic or inner sense. In this perfect state, the individual would no longer have need of senses, as there would be a unity of spirit and nature (an argument which again owes much to Hemsterhuis (88)).

One can see three stages in the development of philosophical thought in the Romantic period. There is a movement from the subjugation of the object to the subject, to man and nature as mutually influencing subjects, and finally to man and nature as one united subject.

This state was something to strive for, not something that could actually be attained (89). Romantic philosophy gave the object back its importance, and this meant they gave up full control of it. As a result, the object escaped them. The subject's picture of reality is the only one left, but the individual is imposing a subjective order on a world that is 'there'. Kreuzer characterises the world presented in William Lovell as rigid, and the instability as an illusion of the characters (90). Their experience of the world is the only world they can know, however, and there is therefore no security for them without their own efforts. The order imposed by the subject is shown in this novel to be subjective and lasting only for that moment (91). Even in his moods of god-like superiority, Lovell is aware that the object escapes him:

Wüst und chaotisch liegt alles umher...Wie mit einem Zauberstabe schlägt der Mensch in die Wüste hinein und plötzlich springen die feindseligen Elemente zusammen, alles fließt zu einem hellen Bilde ineinander - er geht hindurch und sein Blick, der nicht zurücke kann, nimmt nicht wahr, wie sich hinter ihm alles von neuem trennt und auseinanderfliegt. (92)

It is important to emphasise that the Romantic experience of nature was in stark contrast to that of their contemporaries. Their nature philosophy was a reaction against the prevailing utilitarian view of nature, and the scientific approach, which catalogued without understanding, as, for example Mosch Terpin in Klein Zaches (93). The Romantics' aim was to re-educate their contemporaries as to the importance of nature to the individual.

The celebration of the individual Ego and a "berauschendes Selbstgefühl" (94) are typical of the Early Romantics, particularly Novalis and Schlegel. This was increasingly lost as the Romantic period progressed. Many criticised the egoism of their predecessors. In Godwi there is a reference to the "Schattenphilosophen" who stand with the sun behind them and believe the light comes from themselves (95). Increasingly, the importance of supra-personal forces was recognised by the Romantics, at the same time as these forces were being called into question (96). The place of the individual was increasingly seen as being part of a greater context, but this greater context was one that had to be created anew. The desire for this new society was expressed in their works, and is another aspect of the social relevance of these works (97).

Arnim was one writer who saw clearly the importance of the general context limiting and determining the individual. Offermanns sets him apart in this respect from the other Romantics:

Seine universale Intention setzt Arnim auch dem einseitig verengten Subjectivität der romantischen Romane entgegen und sucht als erster Romantiker das autonom gewordene Ich wieder in seiner Korrelation mit den das Individuum verpflichtenden objektiven Geschichtsmächten wie Familie, Gesellschaft, Volk Staat, Kirche usw zu begreifen. (98)

These points are true of the later Romantic period as a whole, however, not just of Arnim in isolation. The church was also accorded very great importance by Brentano and Schlegel in later life; Brentano shared Arnim's awareness

of the importance of 'das Volk', as did Fichte, for whom the concept of nationhood became increasingly important during the French occupation and culminated in his Reden an die deutsche Nation, which were written to encourage a sense of nationhood. The idea of the state was also seen as important by Friedrich Schlegel, who became increasingly involved in state affairs under Metternich.

An explanation for this can be found in the Romantics' insecurity and feelings of isolation. Whereas the community had originally been seen as a way to develop the individual, now the individual subjugated himself in a community in order to escape from himself. Brentano is a case in point here. He tried throughout his life to escape his worst enemy, himself. He writes to Arnim "wer mich zu mir selbst weist, tötet mich" (99). In a letter to Hoffmann he confesses with reference to Hoffmann's Erasmus Spikher in Die Abenteuer der Silvester-Nacht that he would like to blow out all the lights and cover all mirrors in order that he no longer be able to see himself (100). Brentano was later to seek refuge in the Catholic church (101). He wrote to Wilhelm Grimm:

Der Blick auf mich selbst vernichtet mich, und nur wenn ich die Augen flehend zu dem Herrn aufrichte, hat mein zitterndes, zagendes Herz einigen Trost.
(102)

He asks Hoffmann in the same letter mentioned above why he did not have Spikher regain his innocence through Jesus. Schlegel and his wife Dorothea also converted to Catholicism in 1808, a radical shift from the religious ideas of Schleiermacher and from Schlegel's earlier plans to create a new religion.

Romanticism can therefore be seen as moving from the Fichtean position of the superiority of the Self, to the subjugation of the Self to outside authority. This last stage was not something that could lend itself to creativity, however, nor could it be part of a Romantic work of art. Brentano found it impossible to fully escape himself, even as a scribe for Katherina Emmerich, as he used her visions creatively rather than accurately (103).

This experience is also expressed in Wackenroder's Aus dem Leben eines nackten Heiligen:

Er (der nackte Heilige) wollte sich ausserhalb oder in sich vor sich selber retten, aber vergeblich! (104)

Arnim's awareness of the 'objective' forces influencing the individual did not create for him a sense of security. The world he presents in his works is a reflection of total confusion. Major historical events which affect a whole society or nation are juxtaposed with fairy-tale elements (for example in Isabella von Aegypten) and personal, anecdotal material, such as love stories and tales of revenge (for example in Melück Maria Blainville and Seltsames Begegnen und Wiedersehen). This destroys any possibility of stability or reassurance for the individual. In his works, as in the works of the other Romantics, the increased importance of the overall background must be interpreted as an attempt to find a secure interpretative context. The Romantics did not accept these forces as they were, instead they tried to make them into a secure background to their subjective existence.

FRINGE SCIENCES

Another very important area in the Romantics' world picture is that of the so-called fringe sciences. There was a great upsurge in interest here and contemporary speculation greatly influenced most Romantic writers. These areas of science are often referred to as 'Nachtseiten', after the title of G H Schubert's work Ansichten von der Nachtseite der Naturwissenschaften (1808). He was one of the most influential figures in this area. Other important names were Mesmer, who developed a theory of animal magnetism, a principle linking all elements in nature together, and John Brown, whose theories of the principles of sensibility and irritability as the controlling factors in the human organism, and of stimulation as a treatment for illness, were widely known and practised in Germany (1). These scholars studied unconscious states such as somnambulism, second sight, dreams, thought-transference, and clairvoyance by means of hypnotism or magnetism. They looked too at madness, the treatment of which began to change quite rapidly. (The old methods are criticised by Arnim in Frau von Saverne.) This interest in the inner world of the individual, in the unconscious and the subconscious, in dreams and in the daemonic, must be seen in the context of the Romantics' interest in the mysteries of the inner world:

Nach innen geht der geheimnisvolle Weg. (2)

The Romantics felt it was necessary to understand the Self in order to understand the world.

Hoffmann was particularly interested in this area. He read a great deal on the subject and visited asylums to observe hypnotism being performed. He was personally acquainted in Bamberg with Dr Marcus, a very influential figure in this area, and with Koreff, another exponent of magnetism, in Berlin. He maintained a somewhat distanced position to these practices, however, recording his doubts in his diary, and in his work Die Serapionsbrüder, where the friends in the framework discuss the phenomenon

of magnetism in some detail (3). Two cases are quoted here, the one proving the positive effects that can be achieved by this treatment, the other illustrating the abuses that can arise from it. It became in some cases no more than a society game. Tymms writes that Hoffmann did not see this area as much different from magic tricks and man's passion for the marvellous, and this is certainly true of his view of the way it degenerated (4). He was very interested in magic tricks, and was an avid reader of Wiegand's 'Natural Magic'. He used material from this work in his stories, and in practical jokes he played on friends (5). In Prinzessin Brambilla the narrator comments:

Vielleicht bist du, o mein Leser, auch so wie ich des Sinnes, dass der menschliche Geist selbst das allerwunderbarste Märchen ist, das es nur geben kann.
(6)

Arnim was also aware of magnetism. His doctor Wolfart was an enthusiastic practitioner of the new methods (7).

The irrational and unconscious had already been introduced into literature in the 'Sturm und Drang' period, but where these writers had emphasised the irrational side of man, the Romantics analysed it as a science. (Kreuzgang makes an ironic comment on this new fashion in Nachtwachen (8).) The Romantics saw these new ideas as a way to attack the rationalist feelings of smugness; their conviction that man knew everything. This was something the Romantics were very critical of, for example Hoffmann, who wrote in Die Serapionsbrüder that the rationalists saw so clearly they would bump their nose on the first tree:

In alter Zeit hatten wir einen frommen schlichten Glauben, wir erkannten das jenseits, aber auch die Blödigkeit unserer Sinne, dann kam die Aufklärung, die alles so klar machte, dass man vor lauter Klarheit nichts sah, und sich am nächsten Baume im Walde die Nase stiess. (9)

William Lovell writes:

Ich hasse die Menschen, die mit ihrer nachgemachten kleinen Sonne in jede trauliche Dämmerung

hineinleuchten und die lieblichen Schattenphantome verjagen, die so sicher unter der gewölbten Laube wohnten. In unserm Zeitalter ist eine Art von Tag geworden, aber die romantische Nacht- und Morgenbeleuchtung war schöner, als dieses graue Licht des wolkigen Himmels; den Durchbruch der Sonne und das reine Aetherblau müssen wir erst von der Zukunft erwarten. (10)

These new ideas contributed to the feeling the Romantics had of being at the beginning of a new age (11). With animal magnetism it was thought that man had found the force linking everything in nature together. This force was a kind of electrical current, and the unconscious was interpreted in terms of a return by the individual to the womb of nature, something which regenerated by granting access to other minds and souls (12). The Romantics saw unconscious states - including madness - as the centre of all existence; they provided the individual with higher insights into himself and the world and returned him to his original divine state (this idea came from Schubert). Balder in William Lovell sees madness as wisdom beyond the chains of reason (13). In Hoffmann's Die Serapionsbrüder Cyprian gives his reasons for his interest in the pathological mind as follows:

Ihr kennt ja meinen besondern Hang zum Verkehr mit Wahnsinnigen; immer glaubt ich, dass die Natur gerade beim Abnormen Blicke vergönne in ihre schauerliche Tiefe und in der Tat selbst in dem Grauen, das mich oft bei jenem seltsamen Verkehr befang, gingen mir Ahnungen und Bilder auf, die meinen Geist zum besondern Aufschwung stärkten und belebten. (14)

The unconscious becomes the most important part of existence. Belcampo in Hoffmann's Die Elixiere des Teufels is very scathing about the way in which consciousness represses the 'jewels' of the unconscious, letting only the dross come to the surface. He calls consciousness:

Die verfluchte Tätigkeit eines verdamnten
Toreinnehmers - Akziseoffizianten -
Oberkontrollassistenten, der sein heilloses Comptoir

im Oberstübchen aufgeschlagen hat, und zu aller Ware, die hinaus will, sagt: "Hei...hei..die Ausfuhr ist verboten..im Lande, im Lande bleibt's." - Die schönsten Juwelen werden wie schnöde Saatkörner in die Erde gesteckt, und was emporschießt, sind höchstens Runkelrüben, aus denen die Praxis mit tausend Zentner schwerem Gewicht eine Viertel Unze übel-schmeckenden Zucker presst. (15)

Schubert, who published Symbolik des Traumes in 1814, interpreted dreams as a reflection of the unconscious, linking the individual to an archetypal reservoir of souls. In Romantic works dreams often give insights to characters, as in this unconscious state they are more receptive. In Arnim's work Isabella von Aegypten Isabella dreams that her father tells her of her future role as leader of her people. Her subsequent behaviour is guided by this (16). The novel Heinrich von Ofterdingen begins with Heinrich's dream, a dream which is central to his subsequent development (17). In the framework discussion in Phantasus, sleeping and waking are described as twins (18).

The Romantics often expressed the idea that life itself could be a dream, a hoax, and that this dream could be the 'real' part of our life, the secret thread which links our existence (19). In Prinzessin Brambilla, the narrator asks us if we have ever had a dream which made us think that perhaps:

Nur jener Traum sei dein eigentliches Sein, was du aber sonst für dein Leben gehalten, nur der Missverständnis des betörten Sinns? (20)

Later in the same work, the narrator states his opinion again:

Sancho meinte, Gott solle den ehren, der den Schlaf erfunden, es müsse ein gescheiter Kerl gewesen sein; noch mehr mag aber wohl der geehrt werden, der den Traum erfand. Nicht den Traum, der aus unserm Innern nur dann aufsteigt, wenn wir unter des Schlafes weicher Decke liegen - nein! - den Traum, den wir durch das ganze Leben fortträumen, der oft die drückende Last des Irdischen auf seine Schwingen

nimmt, vor dem jeder bittre Schmerz, jede trostlose Klage getäuschter Hoffnung verstummt, da er selbst, Strahl des Himmels in unserer Brust entglommen, mit der unendlichen Sehnsucht die Erfüllung verheisst.
(21)

The inner life becomes a source of a fuller existence, if we are prepared to let it. In the fourth Vigil of Der goldne Topf it is suggested that the dream opens up a higher realm to the individual (22). The narrator in Sternbald says of dreaming:

Dann dehnt der Geist seine grossen Flügel auseinander, und fühlt seine himmlische Freiheit. (23)

William Lovell accepts that his life is no more than a dream, and adds that all we can hope for is to dream sweetly:

Rasch entflieht das Leben, wehe dem, der vom irdischen Schläfe erwacht, ohne angenehm geträumt zu haben, denn wüste und dunkel ist die Zukunft. (24)

The cultivation of the awareness of these 'Nachtseiten' led to the concept of the human mind being enormously widened, and led in turn to an increased interest in the study of the individual mind. In its most general sense, this meant an increase in self-observation, something which is also very much associated with Idealist philosophy, especially that of Fichte. The Romantics were, however, interested in analysing the mind as an end in itself.

The appreciation of the complexity of the mind led to an increasing awareness of its fragmentary nature, something Schlegel and Novalis had also emphasised in their reaction to Fichte's notion of Self. The individual changes and develops through time and experience to become another individual. In Brentano's novel Godwi Godwi asks Römer:

Werden wir uns wieder kennen, Römer, da der Wechsel die Dinge nun ergriff und in der Werkstätte des Lebens wir, andere Bilder, dastehen? (25)

The 'Serapionsbrüder' discuss the same problem, but on a lighter note. There is an ironic anecdote told concerning two Kantian scholars for whom time has no meaning (26).

Rather than a whole, the Romantics regarded the Self as no more than a collection of individual moods. An acquaintance accused Brentano of having several personalities:

Es kömt mir oft vor, als hätten Sie viele Seelen, wenn ich nun anfangs einer dieser Seelen gut zu sein, so geht sie fort, und eine andere tritt an ihre Stelle, die ich nicht kenne, und die ich nur überrascht anstarre. (27)

Hoffmann's friend Hitzig also characterised him as a victim to his momentary moods (28).

The notion of the Self as a unity is lost as the individual gives way to the strongest impression of the moment. In his Schriften Eichendorff quotes Tieck as follows:

(Oft) erinnere ich mich, durch welche Fluth wechselnder Gedanken und Ueberzeugungen ich gegangen bin, so erschrecke ich, und mir fällt Humes Behauptung ein, dass die Seele nur ein Etwas sei, an dem sich im Fluss der Zeit verschiedenartige Erscheinungen sichtbar machten. (29)

The above quotation from Godwi continues:

Werden wir unsere Herzen herausfinden aus diesen Falten augenblicklicher Stimmungen? Und wann werden wir ewig unveränderlich, nackt und vollkommen die schönste Vollendung unsrer Eigentümlichkeit sein? Wo kein äussres Zeichen mehr unsere Ordnung bestimmt, sondern wir selbst ein einziges, unteilbares Zeichen für unser höchstes Dasein sind. (30)

Tieck's novel William Lovell illustrates how the main characters lose their sense of Self. William writes to Rosa:

Mein Leben ist ein rastloses Treiben ungestümer Wünsche, wie ein Wasserrad vom heftigen Strome umgewälzt, jetzt ist das unten, was eben noch oben war, und der Schaum der Wogen rauscht und wirbelt durch einander und macht den Blick des Betrachtenden schwindlicht. (31)

and later laments:

O über den verhassten Wechsel in unserm Innern! (32)

William experiences a feeling of déjà-vu while travelling in Italy, although there are important differences in the way in which each occasion was experienced:

Es war mir nämlich oft, als hätte ich eine Gegend oder eine Stadt schon einmal und zwar mit ganz anderen Empfindungen und unter ganz verschiedenen Umständen gesehen. (33)

He imagines seeing the same sunset when in yet another frame of mind; alone and friendless. Later in the novel, he does so (34).

The implication is that the individual's opinions are dependent on the moment and liable to change at any time. Lovell moves from a position of thinking he is a God to a feeling of self-disgust. He writes to Rosa:

Und ist denn meine jetzige Meinung nicht vielleicht ebensowohl Täuschung, als meine vorhergehende? - Mir fällt es erst jetzt ein, dass beide Ansichten der Welt und ihrer Schätze einseitig sind, und es sein müssen. (35)

Rosa too sees the individual as trapped in the moment:

Die gegenwärtige Empfindung verschlingt alle früheren, und die jetzige Idee macht, dass uns alle vorhergehenden nicht mehr als Ideen, sondern als kindische ungeschickt entworfene Skizzen erscheinen. (36)

He tells Lovell:

"Es ist nichts in uns festes, lieber William, mit unsrer veränderten Nahrung werden wir andere Menschen." (37)

Burton represents the opposite view. He insists on the concept of life as a unified whole (38).

Again, Hoffmann reproduces this idea in a lighter vein in Kater Murr when Murr is 'forced' to eat the fish he had promised his mother (39).

As a result of this concept of the individual, the subjective, fragmentary view of reality of Kant's philosophy must now be seen as subjective and fragmentary in itself.

In extreme cases, this fragmentation can mean that

the Self becomes alienated from itself, that it no longer knows or recognises itself. This led to a sense of existential confusion, which can be seen in the motif of the 'Doppelgänger'. In Hoffmann's works characters do not recognise their own voices or reflections, for example in Der Sandmann and Die Abenteuer der Silvester-Nacht. In Tieck's William Lovell Balder, and later Lovell, are terrified by the touch of their own hand (40), and in another early work, Ryno, the main character's shadow, voice and hand become frightening to him, due to his extreme emotional state (41). In Prinzessin Brambilla Giglio, watching the figure of the Prince dancing, thinks it is himself (42). A similar effect is created by the mirrors on the coach taking the Princess into the palace on the observers watching the procession (43). An extreme case of this alientation is found in Klein Zaches, where a person's attributes are forced by magic away from his Self to another.

The complicated nature of the mind meant that the individual could no longer understand himself. William Lovell speaks of "die verworrene Werkstatt meiner Seele" (44), and the 'Bärnhäuter' in Isabella von Aegypten is increasingly faced with a dilemma over the two parts of his nature (45). Christian in Der Runenberg is unable to understand his attraction to the gold left in his care (46), and even the master-manipulator Andrea in William Lovell cannot understand himself (47).

In their works the Romantics emphasised the role of the unconscious in the individual's actions to illustrate the conviction that not all human actions can be rationally explained. Most of the actions performed by Bertha and Eckbert in Tieck's Der blonde Eckbert, for example, are prefixed by phrases which question the individual's conscious control of what he does (48).

The general contemporary interest in the pathological mind developed into a medical and legal debate as to the individual's ability to answer for his (criminal) actions if his mind is disturbed. The contemporary debate centred on the concept of the mind being taken over by outside forces (49). Hoffmann was very much involved in this

debate and was very knowledgeable about different kinds of madness. He had to judge the case of Daniel Schmolling on these terms, as Schmolling lodged the defence that he had been forced to commit the act by the command of an inner voice he could not resist (50). In his story Das Fräulein von Scuderi Hoffmann has Cardillac defend himself to Olivier on the grounds that he hears the voice of an inner demon, whom he must obey. The individual, and particularly the pathologically ill one, is not the best judge of his own actions however, and Ellis has written a study pointing out how we cannot take Cardillac's narration at face value (51). The importance of this narration lies in the way in which it shows the pathological mind, and the inability of the individual to understand himself. Similarly, Rat Krespel's account of his relationship to his daughter is psychologically revealing in its inaccuracy (52).

The concept of the fixed idea is exploited in several works to express the power of suggestion, and the capacity of the mind to convince itself of what it wants to believe in. There are strong indications in the text of Der tolle Invalide, for example, that the power of the curse lies in Rosalie's belief in it. Rosalie says to the 'Kommandant':

Mein Mann kommt von Sinnen, wenn er die Geschichte hört. (53)

and thus illustrates the fact that his madness would only come from knowing about the curse. When the 'Kommandant' asks for an assurance that it is safe to give Francoeur the command of the fortress Francoeur replies to the question "Ihnen plagt doch nicht der Teufel?" by saying "man darf den Teufel nicht an die Wand malen, sonst hat man ihn im Spiegel" (54). Francoeur's outbreak of madness eventually does come about due to his being explicitly told that he is considered to be possessed by the devil (55). The curse is finally overcome by Rosalie's belief that she can overcome it (56). It is also interesting to note that as she walks towards the fortress the villagers curse her, but this curse has no effect (57). The reason for this must surely be that she does not let it affect

her.

The power of suggestion is also indicated in Die Elixiere des Teufels. Leonhard tells Medardus that the important thing with reference to the existence of a higher world is the belief in it (58), and Medardus' experience with the wine is also suggested to be due to his belief in its powers (59). The concept of the 'fixe Idee' is also explicitly used with reference to the actions of Medardus' 'Doppelgänger' (60).

In Die Serapionsbrüder the friends discuss women who actually admit having made a pact with the devil. Lothar explains this as resulting from their belief in the devil:

"Mit", erwiderte Lothar, "mit dem Glauben an das teuflische Bündnis kam das Bündnis selbst".

and he sees their confessions as a reflection of hysteria, to which, he says, women are prone (61).

Tymms calls this interest in the unconscious the "climax of the Romantic 'religion' of the all-powerful Self", as they were here concentrating on intensely personal traits, and only obscure parts of each single individual (62). In fact, however, it could also be seen as the destruction of this religion, as the 'all-powerful Self' has now disappeared. Fichte's Self is no longer a unity; it is a complex entity that cannot properly be understood. In a similar way to Novalis' designation of nature, the important aspect of the Self is now its mysterious nature (63).

The inability to understand the individual mind is heightened by its ungenuine nature. Psychological observation and analysis of the often unconscious motivation behind individual and group behaviour highlighted the way in which the individual plays roles, or wears masks. This affects the individual's understanding of himself and of others. Holbeche describes the typical Hoffmann character as someone who is baffled by his fellow human beings and a mystery to himself (64). Thalmann writes of the Romantic experience of the individual:

Der Mensch ist ein Gaukler, ein Spieler, ein Komödiant. Die Erscheinung des Menschen selbst ist

problematisch geworden. Er ist eine Person, die wir sehen und eine dahinter, eine Person mit vielen Gesichtern. (65)

In Hoffmann's Prinzessin Brambilla all the characters wear masks. This work is full of humour, and there is a delight in the confusion of identities. Giglio and Gianetta play frequent roles, and change personalities as they change costume. The same is true of Celionati. In other works by Hoffmann characters are also shown to have several different identities, for example the Rauerin and Lindhorst in Der goldne Topf, Alpanus and Rosabelverde in Klein Zaches and Schnüspelpold in Die Irrungen and Die Geheimnisse (66). This means that we cannot separate the mask from the 'real' person; we do not know what is genuine. In Arnim's Melück Maria Blainville, Melück decides to become an actress, and this decision leads people to see her previous behaviour as an act, although there is no confirmation of this (67). A similar ambiguity remains with regard to the 'Hofmeister' in Die Verkleidungen des französischen Hofmeisters... (68). This theme of role-playing is also treated in a humorous way in Peter Lebrecht (69).

Another typical theme in Romantic narrative is that of characters playing roles from literature, for example Mistris Lee in Arnim's work of the same name (70). In Die Irrungen and Die Geheimnisse too, characters play roles to make themselves interesting in society (71). Amalie is well enough versed in the works of Jean Paul to easily be able to improvise a supposed prophetic dream for Theodor's benefit (72).

This imagery is not always used in such a light-hearted way, however. Such dissemblance often leads to artificiality and falseness. In Nachtwachen, everyone is shown to play a role and the imagery of the theatre recurs throughout the work. Life is a bad play in which the worst actors have the best parts (73). Kreuzgang, the narrator, at one point embraces the acting profession, first with a theatre troupe, then, significantly, with a 'Marionettentheater'. For him this troupe is a model for the world as a whole.

Kreuzgang deliberately disorients his fellow citizens by announcing the impending end of the world. He is then able to stand back and observe the falseness of his contemporaries:

O was kann ichs beschreiben wie das Volk vor mir auf der Bühne in- und durcheinander lief und in der Angst betete und fluchte und jammerte und heulte; und wie jeglicher Maske auf diesem zusammengeblasenen grossen Balle, die Larve von dem Antlitze fiel und man in Bettlerkleidern Könige und umgekehrt, in Ritterrüstungen Schwächlinge und so fast immer das Gegenteil zwischen Kleid und Mann entdeckte. (74)

In William Lovell too, life is seen as a play; on one occasion, "ein bettelhaftes Winkeltheater" (75). All the characters play roles, none are completely genuine. Of his relationship with Emilie, William writes:

Ich übte eine Rolle an ihr, und sie kam mir mit einer anderen entgegen, wir spielten mit vielem Ernste die Komposition eines schlechten Dichters. (76)

Die Menschen sind mir nichts als schlechte Komödianten, Tugendhelden oder witzige Köpfe, Liebhaber oder zärtliche Väter, nachdem es ihre Rolle mit sich bringt, die sie so schlecht, wie es nur immer eine wandernde Truppe tun kann, zu Ende spielen. Auch ich bin unter dem Haufen einer der Mitspieler... (77)

In Liebeszauber, another work by Tieck, the background of the 'Karneval' is used to display characters donning masks, but here the tone is very different from Hoffmann's Prinzessin Brambilla. Emil, a shy individual, is disorientated by the sea of masks which surround him (78).

In Das Gelübde by Hoffmann, a mask is used by the character Hermenegilda in an attempt to escape from the world, and in another of his works, Datura Fastuosa, the main character Eugenius is shown to play a role in order to please others, thus denying his real Self (79).

Die Elixiere des Teufels is another work in which masks and role-playing play an important part. Medardus plays roles in almost every new situation. He discards

the past, and, for example, when living as a travelling scholar in the town, sees the life of a monk he has left as a role (80). He also begins to feel that the events at the castle happened to someone else (81). He becomes so engrossed in the roles he plays that he begins to believe his own lies (82). Later, his behaviour in Rome is also seen by others as a role. His experiences thus illustrate the inability to separate the genuine from the false (83). As in Nachtwachen, the individual here seems to be constructed from these various roles, with no central, genuine core. Medardus becomes each new role he adopts, and so none of these personae can be identified as 'genuine' or 'true' (84).

The individual can never have access to any mind other than his own. For this reason, and because of this falseness within each individual, it is impossible to have a proper relationship with others. In Franz Sternbalds Wanderungen, Florestan's answer to Sternbald's opinion of Roderigo is as follows:

"Du bist zu voreilig, mein Freund", sagte Florestan, "Nicht alle Menschen sind wie du, und genau genommen, weisst du auch noch nicht einmal, wie du beschaffen bist." (85)

In this novel, the individual's inability to understand the other is linked to the disintegration of the Self into individual moods and feelings. Florestan and Franz are always fighting, but this is due to a lack of understanding, rather than a real difference in opinion:

Florestan betrachtete alle Gegenstände leichter und sinnlicher, es war oft dieselbe Empfindung, die Franz nur mit andern Worten ausdrückte; es fügte sich wohl, dass Sternbald nach einiger Zeit denselben Gedanken äusserte, oft kam auch Rudolph später zu dem Gefühl, dem er kurz vorher an seinem Freunde widersprochen hatte. Wenn die Menschen Meinungen wechseln, so entsteht nur gar zu oft ein blindes Spiel des Zufalls daraus, aus dem Wunsche sich mitzuteilen erwacht die Sucht zu streiten, und wir widersprechen oft, statt

uns zu bemühen, die Worte des andern zu verstehen. (86)
In William Lovell, William's father, on his deathbed, rejects the possibility of communication with others:

Alles sind nur Larven, die sich einander selbst nicht kennen, wo einer dem andern vorübergeht, und ihm ein hohles Wort gibt, das jener durch ein unverständliches Zeichen beantwortet. (87)

These examples indicate the difficulties of gaining the kind of friendship the Romantics were concerned to find. Works like Mistris Lee, Seltsames Begegnen und Wiedersehen, Die drei Nüsse and Der Zusammenhang der Dinge are based on a series of misunderstandings, and show the inability of characters to communicate effectively with each other (88). This was the experience of many Romantic writers. They felt misunderstood even by those closest to them. Brentano, for example, expressed the conviction that even those he loved, and who loved him, did not properly understand him (89).

Masks may also be used deliberately in order to deceive. In William Lovell William is made increasingly aware of this, and increasingly he learns to exploit it himself:

Je nun, es ist ja das Spielwerk des Lebens, dass sich die Menschen betrügen. Alles ist maskiert, um die übrige Welt zu hintergehen, wer ohne Maske erscheint, wird ausgezischt: was ist es denn nun mehr? (90)

In Arnim's Isabella von Aegypten all the characters lie and play roles to deceive the others, in most cases for financial gain. Isabella uses a mask in order to escape from Frau Nietken, and Karl dresses as a doctor to get rid of Cornelius. All of the characters under Braka's guardianship play a role for most of the work in order to achieve their various ends (91). Another work by Arnim, Die Verkleidungen des französischen Hofmeisters und seines deutschen Zöglings, is also constructed on a basis of disguising oneself in order to hide, extract information, or to escape one's enemies. The narrator (the pupil) dresses as a woman, for example, to fool the 'Hofmeister's' former wife (92). A similar device is also

used in Fürst Ganzgott und Sängler Halbgott (93).

These roles and masks are shown to be a necessary part of life in the society presented. This is Siegmund's experience in Tieck's early work Die beiden merkwürdigsten Tage aus Siegmunds Leben. Everyone he meets is to a greater or lesser extent a 'Schmeichler', including Siegmund himself. Only the girl who lives in the house opposite the room where Siegmund is staying, and whom he visits by mistake, is honest enough to admit that this is the way that society works:

"Jeder", fuhr die Rednerin fort, "sucht die Armseligkeiten seiner Nebenmenschen dazu zu brauchen, sich einen ebenen Weg durchs Leben zu bahnen; der eine kleidet sich, wie sein Gönner es gern sieht; ein anderer hat dieselbe politische und philosophische Meinung, die man von ihm fordert...Jeder lügt, hintergeht, spielt den Scharlatan; die ganze Welt maskiert..." (94)

With reference to gaming, William Lovell finds out that society works by cheating (95). All these works are a reflection of a world in which the genuine individual will always remain an alien (96).

This experience of the world can be very frightening. In William Lovell all the characters, including William himself and his father, experience seeming friends scheming and plotting against them (97). We also find out that Mortimer in some way engineered the marriage of Burton to Betty, although Burton remains unaware of this (98). Another early work by Tieck, Der blonde Eckbert, describes a similar experience. Eckbert and Bertha have both had to live with the constant anxiety that someone will find out their secret. Once the secret is out, Eckbert is threatened by all around him, and his best friend becomes his enemy (99). These two works are extreme examples of the isolated individual confronted with a totally hostile world.

The characters who exploit these powers, for example Blainville, Adriano and Andrea in William Lovell, use people as toys. Andrea especially is seen as some kind of puppet-master, whose plan no-one understands until he

himself reveals it at the end (100). He calls Rosa "meine hauptsächliche Maschine" and William "mein gehegtes Wild" (101). William Lovell himself learns to use people as puppets in this way too, for example in his relationship with Rosaline, and, on his return to Bondly, with Emilie (102). In Die Elixiere des Teufels Eugenie asks Medardus to join with her in controlling what she sees as a "läppische Puppenwelt". She calls the baron her 'maschine' and Hermogen her toy (103). Medardus also experiences a sense of this kind of superiority on some occasions (104). In Die Verkleidungen des französischen Hofmeisters... the Hofmeister also treats his pupil like a puppet, all events are engineered by him, including the marriage at the end (105). The girl Siegmund meets in Die beiden merkwürdigen Tagen aus Siegmunds Leben, also uses her awareness of the use of masks and roles to consciously exploit others (106).

The idea that people played roles was taken to the extreme whereby the individual became nothing more than a role. The false nature of the Self meant that the role could eventually take over from the individual Self, leaving only the empty automaton. This motif, discussed in another context above, here takes on a more metaphysical connotation. The automaton raised:

Questions about the nature of personality and knowledge, about the relationship between the inner creative core in man and the dead mechanical construct without; gravest of all, it questioned the necessity of the Self. (107)

This takes a step further the idea of the fragmentation of the Self mentioned above. Here, the Self, the source of inner security, is destroyed. Jennings characterises the motif in a similar way:

The robots of the time... aroused doubts as to the primacy and uniqueness of human life and intelligence. The automaton calls attention to the 'dead machine', which the physical body in fact is, and it arouses new confusion as to what it is (perhaps electricity) that enlivens it. (108)

The Romantics' refuge within the Self is thus destroyed, and this contributed greatly to the Romantics' sense of disorientation.

In Nachtwachen Ophelia loses her sense of Self in her role (109). Kreuzgang replies to her questions about the Self "Es ist alles Rolle." (110). Characters in this work are "mechanisch" (111), they are marionettes, or puppets. There is constant reference to his woodenness and inability to feel true emotions. The unknown man tells the story of his tragic love affair in the form of a 'Marionettenspiel' (112). Kreuzgang aims to remove the masks, but finds that uncovering one mask leaves another. Trying to get to the 'real' person is compared to peeling layers of an onion, where one is finally left with nothing (113).

In William Lovell, William increasingly sees people as machines, without real feelings (114). He is unable to feel emotion at Willy's death as he sees the participants as:

Unbeholfene Maschinen, die an groben Fäden bewegt werden. (115)

On another occasion he writes:

Oft schwebt die Welt mit ihren Menschen und Zufälligkeiten wie ein bestandloses Schattenspiel vor meinen Augen. - Oft erschein ich mir dann selbst wie ein mitspielender Schatten, der kömmt und geht, und sich wunderlich gebärdet, ohne zu wissen warum. (116)

In Hoffmann's Der Sandmann people and 'Automaten' become interchangeable, and in Arnim's Isabella von Aegypten the three non-human characters, the 'Golem', the 'Alraun' and the 'Bärnhäuter' fit perfectly into the society they are brought into. In other works by Hoffmann, the characters also seem less than human, their reactions do not point to genuine feeling, for example in Meister Floh (117). There is also a reference to "Zuckerfiguren" in Die Abenteuer der Silvester-Nacht (118), and in Die Doppelgänger and Die Elixiere des Teufels we watch a puppet show in which the puppeteer's head appears and is discussed as a curiosity by the marionettes in a grotesque form of role-reversal (119).

The description in Nachtwachen of the burial of the nun is a terrifying scene in which the characters are no more than masks playing a part. This leads to total disorientation for Kreuzgang, and a feeling of the loss of Self. He too is "Nichts":

Und die Larven drehen sich im tollen raschen Tanze um mich her - um mich der ich Mensch heisse - und ich taumle mitten im Kreise umher, schwindelnd von dem Anblicke und mich vergeblich bemühend eine der Masken zu umarmen und ihr die Larve vom wahren Antlitze wegzureissen; aber sie tanzen und tanzen nur - und ich - was soll ich denn im Kreise? Wer bin ich denn, wenn die Larven verschwinden sollten? Gebt mir einen Spiegel, ihr Fastnachtsspieler, dass ich mich selbst einmal erblickte - es wird mir überdüssig nur immer eure wechselnden Gesichter anzuschauen. Ihr schüttelt - wie? steht kein Ich im Spiegel wenn ich davortrete - bin ich nur der Gedanke eines Gedanken, der Traum eines Traumes....Hu! Das ist ja schrecklich einsam hier im Ich, wenn ich euch zuhalte, ihr Masken, und ich mich selbst ohne den verschwindenen Ton - nirgends Gegenstand, und ich sehe doch - - das ist wohl das Nichts das ich sehe! - Weg, weg vom Ich - tanzt nur wieder fort ihr Larven! (120)

In spite of their enthusiasm for the contemporary interest in magnetism and hypnotism, the Romantics were also very aware of the dangers accompanying these new developments. Hoffmann referred to this new knowledge as:

Ein schneidendes, gefährliches Instrument in der Hand eines Kindes. (121)

The most frightening aspect of these developments was the way in which the individual may be exploited by outside forces or influences. Man could lose control of his own will if, for example, it were taken over by a hypnotist who imposes his will. One illustration of this situation is found in Hoffmann's Novelle, contained within the framework of Die Serapionsbrüder, Der unheimliche Gast, in which Angela becomes the 'Graf's' will-less 'Automat' or puppet. In a discussion on

hypnotism by the 'Serapionsbrüder'. Theodor relates his experiences and gives his opinion on the effects of this procedure:

Ich musste erstaunen, aber diese gänzliche Willenlosigkeit der Somnambule, dies gänzliche Aufgeben des eignen Ichs, diese trostlose Abhängigkeit von einem fremden geistigen Prinzip, ja diese durch das fremde Prinzip allein bedingte Existenz erfüllte mich mit Grausen und Entsetzen.
(122)

In another story by Hoffmann, Der Magnetiseur, Alban gains control of Marie by means of hypnotism. He writes of his actions in a letter which is reproduced in the narrative:

Nur meines Blicks, meines festen Willens bedurfte es, sie in den sogenannten somnambulen Zustand zu versetzen, der nichts anders war, als das gänzliche Hinaustreten aus sich selbst und das Leben in der höhern Sphäre des Meisters. (123)

In Tieck's Märchen Der blonde Eckbert, the possibility of the characters being controlled by outside forces is kept open. Bertha, for example, first conceives the idea of running away from the old woman while spinning, and talks of the hypnotic effect the spinning wheel had on her (124). In Der Runenberg Christian goes to the 'Runenberg' after being told about it by the stranger. During his journey we are told that nature is leading him there (125). He also mentions to his father that he feels himself to be controlled by a "fremde Macht" (126).

In Der tolle Invalide it is thought that Francoeur is possessed by the devil, and that his actions are the result of Rosalie's mother's curse. Rosalie is convinced that he cannot be held responsible for his actions (127).

Thought-transference was another way in which the individual Self, through its lability, could lose its borders. Tieck was a prime example of this kind of openness to outside influence, as he was very sensitive and adaptable to others. He himself was very aware of the dangers:

Oft wird mir angst, wenn ich meine schnelle Fühlbarkeit sehe, mich in alle fremde Gedanken und Zustände nur zu leicht hineinzudenken, so dass mir oft, auf Augenblicke und Stunden, wie mein Selbst verdämmert. (128).

The mind is thus no longer private. In Die Elixiere des Teufels Viktorin seems to share Medardus' mind (129). Leonhard talks of the "geistige Verwandheit" of the two brothers (130). At some points, Medardus does not know if he has committed an act, or if it was Viktorin. This leads to a sense of complete disorientation. While still standing at the cliff where Viktorin has fallen he is recognised as Viktorin by the latter's servant. Later, when he arrives at the home of the Baron von F., he is recognised as Medardus by Reinhold. He becomes unable to separate himself from his double:

Mein eignes Ich zum grausamen Spiel eines launenhaften Zufalls geworden, und in fremdartige Gestalten zerfliessend, schwamm ohne Halt wie in einem Meer all der Ereignisse, die wie tobende Wellen auf mich hineinbrausten. - Ich konnte mich selbst nicht wiederfinden! - Offenbar wurde Viktorin durch den Zufall, der meine Hand, nicht meinen Willen, leitete in den Abgrund gestürzt! - Ich trete an seine Stelle, aber Reinhold kennt den Pater Medardus, den Prediger im Kapuzinerkloster in . . . , und so bin ich ihm das wirklich, was ich bin! - Aber das Verhältnis mit der Baronesse, welches Viktorin unterhält, kommt auf mein Haupt, denn ich bin selbst Viktorin. Ich bin das, was ich scheine, und scheine das nicht, was ich bin, mir selbst ein unerklärlich Rätsel, bin ich entzweit mit meinem Ich! (131)

The complete control of the mind by foreign, outside forces is again reflected in the motif of the puppet or marionette. Lovell writes with savage despair:

Das Leben ist das Allerlustigste und Lächerlichste was man sich denken kann: alle Menschen tummeln sich wie klappernde Marionetten durcheinander, und werden an plumpen Drähten regiert, und sprechen von ihren freien Willen. (132)

William moves from the position whereby:

Alles unterwirft sich meiner Willkür. (133)

to:

Wie mag es überhaupt wohl um unsre Willkür stehen?
Wer weiss, was es ist, was uns regelt und regiert,
welcher Geist, der ausser uns wohnt, und nur
allmächtig und unwiderstehlich in uns hineingreift.
(134)

Balder rejects the concepts of 'Gefühle', 'Seele' and 'Geist'. We are fooling ourselves, he feels, and if we look more closely we will see "das verächtliche Spiel der Maschinen" (135).

Similar sentiments are expressed in Bonaventura's Nachwachen:

Der Hanswurst öffnet eine Klappe an der Brust der Marionette und findet wirklich jetzt zu seinem Erstaunen ein Herz darin, worüber er besorgt wird und in der Angst mehrere gescheite Ideen bekommt, z B dass alles in dem Leben, sowohl der Schmerz wie die Freude, nur Erscheinung sei, wobei nur bloss das ein böser Punkt, dass die Erscheinung selbst nie zur Erscheinung käme, weshalb die Marionetten es denn auch niemals ahneten, dass man sie zum besten hätte und bloss zum Zeitvertreibe mit ihnen spielte, sondern sich vielmehr sehr ernsthafte und bedeutende Personen dünkten. (136)

This is a complete rejection of Fichte's sovereign Self. It means that the individual is denied his last secure foothold. He had turned inwards, as we have seen, because the world outside him seemed ambiguous, fragmentary, and philistine. But now even this sanctuary of his inner world was under attack both from within (the unconscious) and outside (the daemonic, hypnotism).

Here too it is interesting to compare Goethe with the Romantics. The daemonic was important for Goethe too, but he never let himself lose his sense of control of these forces (137). He had a secure set of values and thus he explored it from a position of superiority. The Romantics had lost this confidence. They felt themselves attacked by forces they could not fight, or even

identify. The daemonic was experienced as overpowering, and for this reason, Romantic heroes are often very passive, often seeing into the future but unable to change the course of events (138). Hoffmann's Nathanael in Der Sandmann, for example, writes an anticipation of his own death in a poem. Clara, the rationalist character, is of the opinion that he can control what is happening to him, but Nathanael, the 'Romantic' character, feels himself a victim of forces he cannot fight against. Fritz Martini compares Goethe with the Romantics in this respect, and points to the fact that the Romantics were less able to control the forces both they and Goethe were aware of (139). He asks the question:

Waren jetzt die Gewalten unheimlicher, waren die Menschen schwächer geworden? Riss ihnen die Krisenzeit der Französischen Revolution und der Napolionischen Kriege den gesicherten Boden unter den Füßen fort? Oder beschwor jetzt eine andere Auffassung vom Wesen der Kunst dunklere Gewalten? Dies alles hängt offensichtlich zusammen. (140)

The Romantics worried about their own identity, about the reality of the Self and of existence, and the internal and external forces acting on the Self. They experienced a loss of security and a sense of disorientation, as the Self and the world were fragmentary, relative, and ambiguous. There was a split, a dualism, between man and the world, and between the inner and outer worlds of man. At the same time, however, the two were inter-dependent, due to the mediating process necessary to perceive reality. The Romantics experienced reality in a radically new way, in a way which led to uncertainty and disorientation, and which made them increase the importance of the internal world and the individual. For this reason, one could perhaps say that the individualism of the Romantics lies in the awareness of the individual nature of any concept of reality, not in the glorification of the individual Ego.

OPTICAL INSTRUMENTS

The Romantic period coincided with the beginning of an enormous expansion in science and technology. Novalis and Ritter were scientists in their own right, and other Romantics would also be interested in contemporary developments. In their literary works, the Romantics interpreted these scientific developments in a very specific way. Geology and mining (Novalis' main area of scientific study) were brought into conjunction with the symbolic descent into a deeper realm of existence, for example in Heinrich von Ofterdingen, Der Runenberg and Die Bergwerke zu Falun. One area of scientific development of considerable importance in the Romantic period was that of optics. It is of particular interest to this study, and therefore I would like to consider briefly the main contemporary developments. A very useful survey of optical instruments and their use in a range of Romantic works can be found in Holbeche's study of optical motifs in the works of Hoffmann (1).

The contemporary developments of the telescope and magnifying glass made people aware of the possibility of heightening the individual's vision, at a time when the senses were being attacked as inefficient (2). The Romantics were very interested in this opportunity to look beyond the 'normal' and 'ordinary' perspective.

This was coupled, however, with an awareness of the potential dangers of these instruments. They distorted the relationship between subject and object, and removed any sense of context. Goethe warned against this in his Maxime und Reflexionen:

Mikroskope und Fernrohre verwirren eigentlich den reinen Menschensinn. (3)

In Novelle he uses the motif of the telescope to show a society alienated from nature (4).

The question of possible distortion was always very much present in any consideration of optical aids, as no instrument can re-produce an image exactly. Even the mirror is no exception:

Nichts wird leicht ganz unparteiisch wieder dargestellt. Man könnte sagen: hievon mache der Spiegel eine Ausnahme, und doch sehen wir unser Angesicht niemals ganz richtig darin; ja der Spiegel kehrt unsre Gestalt um und macht unsre linke Hand zur rechten. (5)

Arnim in Isabella von Aegypten sees spectacles as a sign of an unnatural relationship to the world:

Eine Brille ist das schrecklichste Gefängnis, aus welchem die ganze Welt verändert erscheint. (6)

and in Raphael und seine Nachbarinnen, the "Brille" is seen as a hindrance rather than an aid to sight. The narrator talks of the "Zauberbrille" he and Raphael are forced to wear, thus indicating its distorting nature (7). Hoffmann also refers to a character as "brillbewaffnet" in Der Zusammenhang der Dinge, a description which has a very negative implication of aggressiveness (8). These instruments are a further mediator between the individual and the world, and, as such, are a further source of possible distortion.

The subject's involvement in perception increased rather than decreased in this area. Stadler writes that the individual must use his imagination to create the context missed out by the concentration of perspective (9). The Romantics incorporated optical instruments into their own particular perception of science. They made much use of 'magic' aids to sight, for example Lindhorst's ring, Alpanus' mirror, Meister Floh's microscope, Celionati's glasses. An optical illusion of the beloved can also be created by means of these magic aids. Here, the success of the operation depends on the individual's mind; in this case, the strength of his love and his ability to concentrate on an image. In Das öde Haus a mirror can conjure up an image of a woman when Theodor breathes on it. Optical instruments are thus used to enhance the inter-action of minds. The eye itself could be used in this way, some characters having the ability to use the gaze as a weapon - Melück in Melück Maria Blainville, for example, and also the two scientists in Meister Floh (10). The eye could also give

CHAPTER TWO

THE STRUCTURE OF ROMANTIC NARRATIVE

NARRATIVE FORM

Having outlined the background against which the Romantics were writing, we will now consider how these experiences were reflected in literary form. We will discuss how the Romantic 'Weltanschauung' affected the specific formal elements of narrative perspective and the figure of the narrator. The next chapter will then deal with the specific aesthetic programmes of the Romantics.

Many Romantics, particularly in the early period of Romanticism, transferred Fichte's idea of a sovereign creator of reality on to the process of literary creation, interpreting his philosophy as a justification for total freedom of the creative imagination. In a way this was the only possible interpretation of the concept of freedom at a time when German territory was divided into a collection of small states, ruled in the main in a very reactionary way. This is often given as a reason for the writers of the period 'turning inwards', as, though impotent in a political and social sense, in their works they could be sovereign (1). For this reason, the Romantics have been dubbed, rather derogatively, the "Robespierres of aesthetics" (2). However, this idea should not be interpreted in a totally negative way, as it indicates how a revolution did take place on the level of artistic creation. Novalis writes:

Freiheit bezeichnet den Zustand der schwebenden
Einbildungskraft. (3)

This freedom was purely formal, it did not extend to subject matter. In Tieck's play Prinz Zerbino King Gottlieb allows the writers in his state to write what they want, as long as they do not touch on the King, state, or the social order (4). In Nachtwachen Kreuzgang in his career as an author does discuss the state of contemporary society as he sees it, and is as a result

involved in fifty court cases (5). Censorship did play a part in the Romantics' creative writing. In a dissertation on the role of the reader in Hoffmann's works Robert Hutto denies the importance of the censor for Hoffmann's works, arguing that Hoffmann did not avoid certain subjects because of the existence of censorship (6), but in my view it is important to take account of the reactionary society within which the Romantics were writing. Meister Floh led to a court case for Hoffmann's alleged satire of the chief of police, and Hoffmann was also involved in his capacity as a judge in the case of the writer Helmina von Chézy, who was accused of libel (7). Another scholar, Heinz Hillmann, links the presence of censorship directly with the Romantics' turning away from the contemporary world and also with their theory of art for its own sake (8), and Kastinger-Riley gives examples of religious symbolism in Brentano's work which she interprets as a means to get around the censor (9). The indirectness of presentation indicated by these interpretations is part of the Romantic concept of art, however, and must not be seen purely as a superficial disguise.

This limitation of subject matter makes the Romantic period particularly interesting in terms of its formal experimentation. It is the intention here to consider the formal elements of narrative as a reflection of the Romantic experience of the world, rather than the themes, motifs and symbols within the text. This former aspect has been considered before, of course, but usually purely in the context of one particular author. Werner, for example, writes on Hoffmann:

Aussage und Gestalt seines Werkes sind bedingt durch die von ihm erworbenen Lebenserfahrungen. (10)

Similarly Korff:

Nicht das Geheimnis ihrer Stoffe, sondern das Geheimnis ihrer Form ist das eigentliche Geheimnis von Hoffmanns Erzählungen. (11)

On Arnim, Möllers writes:

Die Freude am Fabulieren und die Lust an phantastischen Situationen....stehen immer im Dienst

einer Wahrheit, die gerade durch die Phantastik der Erzählweise an den Tag gebracht wird. (12)

Here we will consider how the narrative form was exploited to give expression to the general 'Weltbild' of the Romantics as a whole (13).

The Romantics consciously experimented in form and expanded existing formal techniques. Again, however, this expansion was a reflection of an awareness of limitation. The writer claimed for himself total freedom, but this freedom was used to create a fictional 'reality' which had become subjective, fragmentary and ambiguous. These works may be characterised as a search for reality rather than a presentation of it. Thalmann talks in this context of "Wirklichkeiten" in the plural:

Die Wirklichkeit der Aussenwelt wird keineswegs negiert, sie wird lediglich ein befremdender Begriff, der erst entziffert werden muss. Fragen-müssen - was ist Wirklichkeit - heisst allerdings die Dinge nicht einfach hinnehmen. Man nimmt Abstand, man horcht auf. Man wagt die Entfremdung und setzt anstelle von Wirklichkeit das Wort Wirklichkeiten. (14)

In these works the reader is often made unsure what 'reality' is (15). Preisendanz calls Romantic irony (which is one 'means' of expressing the inadequate nature of the world, and which shows the author's sovereignty) the consciousness of:

Das Vorläufige und Bruchstückhafte all dessen, was der Mensch als 'diese Welt' gleichsam dichtet. (16)

It is true to say that Romantic literature is both an expression of freedom and of limitation, that is, in a way similar to the Romantics' experience of the world in general, it is dualistic. Both sides of this dualism, moreover, encourage experimentation. New narrative forms had to be exploited to give adequate expression to this reality. Again, this is something recognised by many critics. Thalmann writes:

Zum Verständnis der Wirklichkeit, die sich verfremdet, reichen allerdings die gewohnten Mittel der Einfühlung nicht mehr aus. (17)

and, specifically on Hoffmann, Grenzmann argues:

NARRATIVE PERSPECTIVE

The Importance of Telling

The Romantics' new concept of man's relationship to reality, of the inter-relation between subject and object, resulted in the process of telling a story becoming of central importance, as perspective was shown to be dependent on the subject (that is, subjective in the strict sense of the word). This Romantic interest in the mediating process is the main reason, in my opinion, for the increased importance of the figure of the narrator in their works, as the narrating process carried out by this figure represents the mediation of the fictional reality within the work. Self and reality, as represented by the narrator and the narrative, are shown to be inter-dependent, and the literary work to be a presentation of the narrative and the narrator. In a general study of narrative, Tzvetan Todorov writes of the narrator's presentation:

Jede Rede ist zugleich Aussage und Aussagen. Als Aussage bezieht sie sich auf das Subjekt der Aussage, bleibt also objektiv. Als Aussagen bezieht sie sich auf das Subjekt des Aussagens und behält einen subjektiven Aspekt, denn sie stellt in jedem Fall eine durch dieses Subjekt vollendete Tat dar. (1)

Käte Friedemann characterises the narrator as follows:

Er (the narrator) symbolisiert die uns seit Kant geläufige erkenntnistheoretische Auffassung, dass wir die Welt nicht begreifen, wie sie an sich ist, sondern wie sie durch das Medium eines betrachtenden Geistes hindurchgegangen. (2)

Similar statements are found in analyses of narrative theory by scholars such as Lubbock and Stanzel, both of whom see the narrator and his position or perspective ('Standpunkt') as a crucial element in all narrative (3). I would argue that the Romantics were made particularly aware of this inter-dependence of subject and object and of the role of the medium, and that, for this reason, it becomes obviously and increasingly important in their

literary works. It is interesting to note that Friedmann makes a direct link between the figure of the narrator and the philosophy of Kant, which would link this awareness especially closely to the Romantic period.

Vietta says of Hoffmann something which is true of most Romantics, namely that he describes reality not in itself, but always in the refraction of a particular perspective (4). For the Romantics, reality could not be presented any other way. What was told became dependent on and inseparable from who told it. The old woman's story in Geschichte vom braven Kasperl und dem schönen Annerl, for example, takes its meaning from the particular and idiosyncratic way she narrates it. She does not supply vital information until it is too late, as the passing of time is unimportant for her story. In all Romantic works the narrator is an interesting individual in himself, and this is a reflection of the awareness that the source of information is at least as important as the information itself. The reader is being given a certain picture, a certain interpretation and he must therefore look at the narrator in order to appreciate and evaluate his position, and decide if he can accept it. What is told is interesting for what it tells us about the teller. This makes the act of telling part of the tale, and as important as the tale itself (5).

The Importance of Seeing

The Romantic interest in the process of the sensory mediation of reality led to an increased awareness of the act of seeing. It is as a result of this that one could claim that:

Die Romantik sieht das Sehen. (1)

With specific reference to narrative, this is expressed in the way in which the narrator presents his perspective, that is, what he sees, to the reader.

This interest in the process of seeing and the subject-dependence of perception is reflected in the importance of verbs of visual perception in Romantic works and of motifs concerning the eyes and sight (2). In Kater Murr, Murr emphasises the necessity of sight for

a meaningful existence in the world (3). In Der Sandmann the gaze can give life (4), and in Der tolle Invalide Francoeur claims that he feels better when Rosalie watches him (5). In Der goldne Topf Anselmus is hypnotised by Serpentina's gaze (6). The strength of the gaze is also shown in the Romantic cliché of love at first sight. In Der Pokal, the first shared glance of the two protagonists is so overwhelming to both that the girl literally falls at the young man's feet (7).

The gaze can also be used as a weapon, as, for example, by the two 'Mikroskopisten' in Meister Floh who exchange gazes in a bizarre kind of duel (8). The character Karl in Isabella von Aegypten, during a confrontational scene, is afraid that Cornelius' angry gaze will tear out the fire in Isabella's eyes to give to the remains of the 'Golem' (9). In Tieck's Liebeszauber the gaze also becomes an aggressive weapon, as the dragon's stare plunges Emil into unconsciousness and perhaps even madness (10). Later in the same story, Emil is deeply affected when his eyes meet those of a girl he encounters seemingly by chance, although he does not know why (however the reader realises that this is the same girl that Emil had spied on through the chink in the curtains) (11).

Characters frequently gaze intently at one another in order to try and see into the other's mind, for example in Die Elixiere des Teufels, Die Bergwerke zu Falun, Datura Fastuosa and Kater Murr (12). On occasion it is shown to be possible for perceptive characters to actually achieve this. Leonhard in Die Elixiere des Teufels can read Medardus' thoughts, and Medardus finds himself unable to meet the former's gaze (13). In Isabella von Aegypten the second pair of eyes Isabella gives her 'Alraun' enable him to read thoughts (14). Supernatural figures in Romantic works are frequently characterised by their 'piercing' or 'burning' gaze, and this shows their greater awareness, and on occasions, their omniscience (15).

Nature can also be given the power of sight, for example in Tieck's Märchen. This power is nearly always

presented in a sinister light, and conveys the impression of a threatening world (16).

The Romantic narrator will often describe characters and events according to the visual impression or effect they make on him, that is, they are presented as important in the way that they are seen by the mediating figure. In Der Baron von B. the narrator tells his audience:

Nie hatt ich bei dem Anblick irgendeines vornehmen Mannes mehr wahre Ehrfurcht, mehr inneres wohltuendes Hinneigen empfunden. (17)

The narrator in Ritter Gluck describes his first sight of 'Gluck' as follows:

Nie sah ich einen Kopf, nie eine Gestalt, die so schnell einen so tiefen Eindruck auf mich gemacht hätten. (18)

and similarly in Eine Spukgeschichte:

Vergebens ringe ich nach Worten euch den ganz eignen wunderbaren Eindruck zu beschreiben den das Mädchen auf mich machte als ich sie zum ersten Mal sah. (19)

Nathanael in Der Sandmann expresses his sense of foreboding also with reference to visual impression:

Haltet Ihr, Du und Clara, mich immerhin für einen düstern Träumer, aber nicht los kann ich den Eindruck werden, den Coppelius' verfluchtes Gesicht auf mich macht. (20)

In Das öde Haus the starting point for the inset narrative is the visual effect the empty house has on Theodor (21).

The narrator is not, of course, necessarily the sole mediator of reality in the narrative. He can report everything as he sees it, but more often he will in addition let his characters speak, and will present their mediation of a particular picture. A first-person narrator can do this by reproducing other characters' opinions directly, as offered in conversation, or even as an independent narration, thus recording their perspective as well as, or even instead of, his own. The third-person narrator, who has greater freedom of

movement, can use this to describe what his characters see. Instead of describing a scene, he will describe how someone is looking at the scene and tell us what they see, as if he is looking through their eyes. Every description is therefore based on an individual perspective.

Characters may also be described as another character sees them, rather than by means of supplementary information given as an aside by the narrator, and this description may be split into several different individual perspectives, for example the description of Clara in Der Sandmann, Albertine in Die Brautwahl, Candida in Klein Zaches and Dörtje/Aline in Meister Floh, who is described on different occasions from different perspectives (22). The heroes in these works tend to be described as an observer would see them, for example Giglio in Prinzessin Brambilla and Balthasar in Klein Zaches (23).

All reactions to people and events by individual characters are similarly subject-related. In Der goldne Topf when Veronika goes to see the 'Frau Rauerin', she meets a figure "deren Anblick (sie) an den Boden festbannte" (24). Characters are judged by others according to their appearance, that is, according to how the observer sees them, for example Madelon in Das Fräulein von Scuderi, or the young girl in Vampirismus (25). In Die Bergwerke zu Falun, Elis' perspective of the miners changes in Petersen's house because they now look different:

Betrachtete Elis die schönen stattlichen Leute mit den freien freundlichen Gesichtern, so konnte er nicht mehr an jene Erdwürmer in der grossen Pinge denken. (26)

and in Der Artushof, the young businessman Traugott meets impresses him not so much for what he says, but for how he looks when he says it:

Der Neffe sah bei diesen Worten so gelehrt und tiefsinnig aus, dass Traugott ordentlich einige Ehrfurcht für ihn empfand. (27)

Traugott is also greatly affected by the young person he

meets in the 'Artushof' with Berklinger (in fact, his daughter):

Unerachtet der (der Jüngling) nichts sprach, war es mir ja doch, als sage sein Blick mir das deutlich, was so lange sich nur als leise Ahnung in mir regte... (28)

The importance of visual perception is clear, that is, the reaction of the observing subject to the object is the basis for the description of the object. The object is shown as seen by the subject, and is interpreted according to the latter's particular, subjective perspective.

Mediation of characters' perspectives means that the subjectivity of narrative perspective extends beyond the narrator himself. The distinction we must make here is between that of the narrator's perspective as opposed to narrative perspective, or of narrative perspective and voice (29). It is important to remember that narrative voice and perspective do not necessarily coincide.

Another important general distinction which must be made at the start of this study is in the interpretation of the term 'perspective'. Chatmann differentiates between perceptual and conceptual point of view (30). Stanzel too contrasts the idea of spatial position and:

Ansicht einer Sache, wie sie sich vom persönlichen, subjektiven Standpunkt einer Romanfigur oder eines Erzählers darbietet. (31)

These two aspects of perspective are equally important. What the characters see and how they interpret it is obviously linked, and especially so in the Romantic period due to the importance of visual perception. A character's interpretation is subjective in the same way as his vision is subjective.

The Subjectivity of Perspective

The process of the assimilation of information, both visual and conceptual, is of paramount importance to the Romantics, rather than what is assimilated. The main reason for this was the fact that this process was now

known to be an individual interpretation. It was therefore open to question and possible distortion, dependent on various internal (character, personality) and external (upbringing, environment, social background, life experience) factors, all of which are relative. The individual is involved in creating his picture of reality, and thus his individual perspective is subjective (in the sense of 'individual').

The subjectivity of the narrator's perspective is perhaps made most clear where the narrator is a character, as his opinions and perceptions are those of a concrete individual in the same way as the perception of any other character. In a work with a third-person narrator, however, the perspective must be considered to be equally subjective. This can be best illustrated by considering the way in which the Romantic third-person narrator always has a very definite opinion on events and characters, and is concerned to convey this to the reader.

The subjective nature of perspective is emphasised in all Romantic works. An individual's perception is shown to be dependent on the kind of person he is. The Philistine always reacts very predictably to the limited range of events within his experience, while the Romantic individual is shown to have a particularly subjective perspective. Theodor, the main character in Die Irrungen, is a good example of how Romantic characters have a very imaginative relationship to reality, something also true of the 'reisender Enthusiast', the old woman in Geschichte vom braven Kasperl und dem schönen Annerl, and the 'Majoratsherr' in Die Majoratsherren (1). This is a reflection of Romantic individualism, and of a reaction against the predictability of the Philistine and the deadness of the 'Automat' based on the uniqueness of each individual perception (2).

Each of these unique individuals are still presented as being limited to their own particular subjective viewpoint in the same way as the imperceptive Philistine. Any individual is shown to be unable to understand how others could react differently to a given situation and as convinced that he is right and that the others are

wrong. In Datura Fastuosa, the Professor's wife is unable to consider any view of Eugenius' behaviour other than her own, whilst in Liebeszauber, the friends judge each other from their own perspective and are unable to see the other's point of view (3). One could also mention Frau von Saverne in this context, who is too wrapped up in her own world to see what is happening around her (4).

With specific reference to the supernatural (which is often part of Romantic narrative) one can see especially clearly the subjective nature of perspective. The fairy-tale world of the late Romantics has become what Willenberg calls a "Bewusstseinswelt" (5), that is, it is not objectively 'given', but exists only for certain individuals who are open to it. These individuals are compared to bats in Das öde Haus because of their highly-developed sense of awareness (6). This world is therefore dependent on the individual's perspective and perception, and on his belief in it (7). Only characters with this openness can see certain things and participate in certain experiences. Such characters are Anselmus and Veronika in Der goldne Topf, Marie in Nussknacker und Mausekönig, Balthasar in Klein Zaches and the 'Majoratsherr' in Die Majoratsherren (8).

An extreme example of the subjectivity of perspective can be found in Hoffmann's character Serapion, who insists that the subjective perspective of the individual is the only valid one (9). Significantly, however, Serapion is criticised even by the 'Serapionsbrüder' who adopt him as their patron. They accept that the objective world is undeniably present and that the individual is engaged in inter-action with it. This inter-action is described with the concept of "Duplizität" by the 'Serapionsbrüder' (10).

This dualism or "Duplizität" does not detract from the awareness that the subjective picture of reality is the only one accessible to the individual, who is presented as being limited to his own personal picture of a world that escapes him. This, I would argue, is the real meaning of the Romantic concept of subjectivity.

The Relativity of Perspective

An awareness of the individuality of perspective leads naturally to a concept of its relativity, that is, the recognition that every perspective is different. When we read one account of a set of events, we are aware that another individual would have told a different story. The Romantics were always conscious of the fact that their perception of the world was not shared by their contemporaries. The characters presented by a Romantic narrator are products of his own specific perspective, and this is often questioned within the narrative itself. When stating his opinion of Salvator Rosa (which is, of course, to form the basis of the narrative) the narrator of Signor Formica shows his awareness that others regard this painter very differently. He quotes some of these opinions and concludes that he does not believe any of them:

Ich glaube von allen bösen Gerüchten, die den wackern Salvator einen ruchlosen Räuber und Mörder schelten, durchaus nicht ein Wörtlein, und wünsche, dass du, geliebter Leser, gleichen Sinnes mit mir sein mögest. Ausserdem würde ich befürchten müssen, dass du vielleicht gegen alles, was ich im Begriff stehe, einige Zweifel hegen könntest... (1)

The narrator in Der Zusammenhang der Dinge also begins by telling the reader that he does not agree with the popular opinion of the two friends he is describing, Euchar and Ludwig (2). In Raphael und seine Nachbarinnen, and the essay 'Der merkwürdige Tod des zu seiner Zeit weltberühmten alten Malers Francesco Francia, des ersten aus der Lombardischen Schule' in Herzensergiessungen eines kunstliebenden Klosterbruders there are similar statements by the narrator which indicate and reject the possibility of other explanations or perspectives than the ones presented by the narrator (3). The inclusion of these contradictory perspectives may be an indication of the Romantics' insecurity with regard to their own perspective.

Within the narrative, characters can also question

the perspective of other characters. In Der tolle Invalide, the Kommandant, after listening to Rosalie's account of Francoeur's behaviour, thinks it is possible that she is wrong about the curse and that she possibly just does not understand her husband, because she is German and he is French (4). In Der Sandmann, Nathanael's view of Coppelius and Olympia is contrasted with that of other characters, and in Geschichte vom braven Kasperl und dem schönen Annerl the old woman's perspective of the inevitability of Annerl's death is questioned within her narration by, for example, the 'Pfarrer' who gives Annerl the bible as a child, and, outwith her narrative, by the narrator (5). Her account of Kasper's character is also questioned by the letter written by him before his suicide in which he indicates directly something of his idea of honour, his feelings for Annerl, and the importance he accords being buried next to his family (6). In Rat Krespel, the frame narrator, Theodor, questions the Professor's account of Krespel's attitude towards his daughter in company (7). In Liebeszauber, the two friends give totally contrasting opinions of themselves and of each other (8). Again, each is convinced he is right, as is Meister Martin in Meister Martin der Kufner und seine Gesellen in his interpretation of the prophesy concerning his daughter, given in the form of a song by his Grandmother before she dies. To him it specifically states that his daughter must marry a man of the same trade as himself, but this interpretation is immediately challenged by another character to whom the song and the story are related (9). The narrator in Das Majorat is repeatedly made aware of the relativity of his perspective by the ironic comments of his uncle. Similarly in Der Elementargeist, Albert constantly passes ironic remarks on Viktor's account of his visionary experiences (10).

Conversation is one means by which the individual and relative nature of opinion may be demonstrated. It means that the reader is given a number of different views and an explanation or justification of these views. The letter novel can be seen as an adaptation of this

form (11). Tieck's later works are often called 'Diskussionsnovellen' because a particular subject or idea is considered by different characters from several different angles (12). These later works by Tieck do often degenerate into no more than long discussions, with no action or real narrative interest, but they are interesting in that they take to an extreme the principle which guides most Romantic narrative, namely, the contrast of perspective. In Datura Fastuosa, different reactions to the idea of the marriage between Eugenius and the Professor's wife are also presented and discussed, within the framework of the action (13), and in cyclical works such as Die Serapionsbrüder, Phantassus and Der Wintergarten the framework consists of discussions of the stories told. Each character puts forward his own opinion (14).

The third-person narrator can use his ability to read the thoughts of his characters to present different perspectives of the same event or situation. By virtue of this technique we experience events from the perspectives of both Julie and the 'Rittmeister' in Seltsames Begegnen und Wiedersehen. The perspective of each character of events is shown to be quite different. In one scene, when Julie begins to offer the wounded 'Rittmeister' (whom she does not recognise) some bread but then stops because Constanze sees her, we are first presented with Julie's motives, and then with how her action is interpreted by the 'Rittmeister' (this incident also illustrates the limitation of each to their own perspective) (15). The story of the 'wilden Jäger' in Die mehreren Wehmüller.. is also told from different angles (and by more than one narrator), as is the story of the elopement in Mistress Lee and the love story in Melück Maria Blainville (16). In this way, the Romantics demonstrated that any presentation of a character, event or situation is relative to the perspective of the observer.

The subjectivity of each individual's perspective can lead to a conflict of perspective since characters cannot interpret the words and actions of another character who

may be approaching the situation from a different angle. Arnim's character Isabella, for example, is too innocent to understand Karl, whilst in Mistris Lee the characters are frequently talking at cross-purposes and do not understand the others' words, particularly in the planning of the elopement and during the flight in the coach (17). In Geschichte vom braven Kasperl... the narrator and the old woman also talk at cross-purposes, illustrating their different views of life. When the old woman thanks God for helping her, the narrator, on hearing the word 'Herr', thinks she is talking to him (18). The narrator and the old woman are in fact shown to be at cross-purposes throughout their conversation. The narrator assumes she wants a pardon for Annerl, but the old woman does not even consider this (19). In Seltsames Beegnen und Wiedersehen, Julie and the 'Rittmeister', in spite of their closeness and their love for each other, are too involved in their own despair to understand the feelings and motives of the other. In Die Majoratsherren, we can also see how the 'Vetter' is totally unable to comprehend the 'Majoratsherr', as is, for a time, the narrator in Die Verkleidungen des franzsischen Hofmeisters completely baffled by his tutor (20). Such examples illustrate the inability to develop a clear and honest relationship with another person.

Many Romantic works are constructed on the basis of a schematic contrast or conflict of perspective, usually represented by means of a conflict between characters. Der Runenberg, for example, is constructed from the conflicting perspectives of key characters and events (such as the 'Waldweib', the mountains and the valley) by Christian and his father and Elisabeth (21). Der Sandmann demonstrates a similar schema of contrast between the attitudes of Nathanael and Clara, and Die Majoratsherren between the 'Majoratsherr' and his cousin (22). Wackenroder's Berglinger-Novelle also compares the different perspectives of life of Berglinger and his father, while Geschichte vom braven Kasperl... contrasts the perspectives and interpretations of the old woman and the narrator. In Klein Zaches there is a consistent

pattern of contrast between Balthasar and Fabian, and also between Balthasar and Mosch Terpin, for example in their relationship to nature (23). In Die Bergwerke zu Falun and Der Runenberg, the initial conflict is within the main character. Gradually, as one side begins to predominate, or 'win over' the character, the conflict is externalised and is consolidated between two or more characters (24).

Tieck exploits this idea of juxtaposition of perspective quite literally in one early work, Der Naturfreund. Two sets of letters are given in parallel to demonstrate, with the help of the form of the narrative, how differently two individuals see and interpret the same events:

am 23sten Juli

Sie werden die Tochter der Rätin Langhof kennen, es ist ein sehr liebenswürdiges Mädchen; ich habe mit ihr und der Mutter viel gesprochen...Man hat mich eingeladen.

Das fehlt uns noch, dass uns die langweiligen Narren auf den Hals kommen! Da hat sich der pinselnde Kielmann den ganzen Tag mit uns herum getrieben und mir vollends alle Laune verdorben. Mama ist von dem vernünftigen Manne ganz charmirt, und hat ihn auf morgen gebeten - Alles ist mir entgegen! - Ich möchte manchmal toll werden.

....

am 28sten Juli

Ich habe mich erklärt, ich habe die Einwilligung. - Beschuldigen Sie mich keiner Uebereilung, theurer Freund; wie selten findet man jetzt ein fühlendes Herz? Man achte es köstlich, wenn man es gefunden hat.

Er hat sich erklärt, er hat die Einwilligung. - Nennen Sie mich nicht rasch, liebe Louise, denn meine Mutter hat Recht. Die reichen Männer sind jetzt selten, und man schlage schnell zu, wenn sich einer anbietet.

The 'Romantic' character Kielmann is satirised for his complete inability to appreciate the real state of events (he is another character who is too immersed in his own perception of his surroundings to understand that the perception of others may be different to his own) (25).

The same events may also be described on several different occasions by different characters. Examples of this would be the different versions of the Gamaheh story in Meister Floh, Madelon's, Olivier's and Cardillac's versions of their domestic situation in Das Fräulein von Scuderi, or the different versions of various stages of the love affair between Theodor and the Princess in Die Irrungen und Die Geheimnisse (for example the first meeting of Theodor and the Princess in the 'Tiergarten') (26). By changing the initial angle of vision and introducing a new perspective, both the subjectivity and relativity of each individual perspective are highlighted in retrospect. The narrator's experience of the opera Don Juan in Hoffmann's Novelle of the same name is also shown in retrospect to be subjective by means of the introduction of a sudden contrast with other opinions in the postscript (27). In Die Verkleidungen des französischen Hofmeisters..., the narrator's behaviour during an evening spent in company is described by himself, and then by his tutor, who presents it in a completely different light (28). A similar situation is found in Meister Floh when George introduces a completely new perspective on Peregrinus' way of life, which had been described at the beginning of the work by the narrator (29). In Ritter Gluck the narrator's description of the orchestra is immediately questioned by the perspective of another character, and in Kater Murr, Murr's description of his melancholy state of mind (which he sees as a psychological curiosity) is questioned by Muzius, who tells him he has become a lazy Philistine (30).

The information a character can give is relative to his angle of vision in relation to events. In many cases, the more involved a character is in the events related, the more information he will have. Peripheral characters

can often only surmise as to the exact nature of events and actions. In Rat Krespel the narrator can only put forward various suppositions concerning the relationship between Krespel and Antonie, but the only real information we are given is when the angle of perspective is changed and Krespel tells us about himself (31). A similar narrative situation can also be found in Arnim's Die Verkleidungen des französischen Hofmeisters und seines deutschen Zöglings where the narrator considers exhaustively various possible explanations for the 'Hofmeister's' behaviour, but only when the narration switches to the 'Hofmeister' can he, or the reader, gain any clear information (32). In Das Fräulein von Scuderi we are given a description and characterisation of Cardillac by the narrator, who reports the common view of him, but this is shown to be completely inadequate and misleading by the version Olivier gives (as an initiate into Cardillac's secret he knows Cardillac best (33)), and by Cardillac's own explanation of his behaviour (34). In his interpretation of Rat Krespel, John Ellis has pointed to the fact that Krespel's house can be seen as a metaphor for Krespel the man, and that both are strange on the outside, but understandable when seen from the inside. Ellis uses this as an illustration of the fact that what seems bizarre may be, from another perspective, normal and functional (35). This change in narrative perspective, as in the other examples, is one from an 'Aussenperspektive' to an 'Innenperspektive' (36).

Written information, such as letters or diaries, may give insight into mysterious characters, such as the 'Graf' in Der unheimliche Gast, or Alban in Der Magnetiseur (37). The third-person narrator can provide such information with recourse to his ability to see inside the minds of the characters. When the narrator reports from a perspective of 'Innensicht', he is able to give the reader more information on the characters than would otherwise be available to him. In Der blonde Eckbert the narrator initially cannot explain the reason for Eckbert's solitary existence, as he reports this from the perspective of an observer (38). Later, however, the

narrator moves inside Eckbert's mind, and from this angle can tell the reader that Eckbert had always been afraid and suspicious that someone would find out his and Bertha's secret (39). Similarly in Die Marquise de la Pivardière, the narrator at first gives the commonly known information on the Marquis, but later moves to his perspective and can from this position recount in detail the Marquis' motives and actions (40). The Marquis' narration in this work also clears up events which had seemed inexplicable from the perspective of an observer (41). The same pattern is used by Arnim in Angelika, die Genueserin und Cosmus, der Seilspringer to give information on Angelika's past (42). The contrast may also be made by moving from an internal to an external perspective. In Der goldne Topf we see Anselmus' behaviour under the elder tree first from his perspective ('von innen') and then from the perspective of an observer ('von aussen'), and later, after sharing Veronika's dreams of her life as 'Frau Hofrätin', the narrator moves to an external perspective to demonstrate how her reaction is seen by an observer, her father (43). In the two latter examples, the reader shares the knowledge of the initiate and experiences with him the reaction of the outsider, while in the first set of examples he shares the general position of ignorance until given the necessary information by the narrator.

A perspective can also be inadequate due to the converse situation of being too close to events, as an individual is not always the best judge of his own actions. Good examples of this would be Cardillac and Rat Krespel (44). In Datura Fastuosa the main character Eugenius is told by his friend Sever that he is too close to his present situation to judge it properly (45).

A contrast of perspective may also be constructed by means of the different approaches to the narrative adopted by the narrator. In Die mehreren Wehmüller... the first two inset stories are examples of two different ways to approach a seemingly inexplicable event, and consequently of two different kinds of narrative. The first narrator is concerned to dwell on the mysterious

and supernatural elements of the tale, and even exploits its horror potential for financial gain, whereas the second narrator is concerned only to find the rational solution to something he cannot at first sight understand (46). In Das Majorat we are presented first with the account the young man gives of his experiences at the castle. He is another example of a Romantic character who dwells on the emotional intensity of his own personal experience. This is then contrasted with the uncle's account of the background to events at the castle, from a completely different kind of perspective, this time emphasising the reasons behind the events and searching for explanations for them (47). Another interesting example is Die Bergwerke zu Falun, in which there are two different kinds of description of the mine presented in juxtaposition (48). The objective, factual style of the first description, with its emphasis on facts and figures (reminiscent of a tour guide), is contrasted with a second, which is that of the first impression of a sensitive individual, expressed in emotive, artistic, and highly visual terms. The scene in both cases is the same, what has changed is the perspective of the observer.

The above examples illustrate how the Romantics present in their works the way in which the world is interpreted differently by different characters, and how reality is each individual's vision and interpretation of it. Again, one can see this particularly clearly with reference to the supernatural. Hoffmann brings out the relative nature of perception by deliberately and consistently contrasting the 'Romantic' and 'Philistine' perspectives. All Romantics exploited this kind of contrast to express the fact that they saw the world differently from their contemporaries. One frequently quoted example of this kind of juxtaposition is the incident in Der goldne Topf where Anselmus' experience under the elder tree is immediately relativised and called into question by the 'Bürgersfrau's' reaction (49). We are given a second description of Anselmus' actions from her perspective. Throughout this work the experiences of the Romantic characters are disputed by

the rational or Philistine characters (50). This is also the case in Nussknacker und Mausekönig, where the rational perspective is represented by that of Marie's mother (and to some extent also by her brother), and in Arnim's Die Majoratsherren where the 'Majoratsherr's' perception of reality is consistently questioned by the other characters present, such as the 'Vetter' and Ursula, and even Esther (51). Der Sandmann contrasts the rational and the supernatural in the characters of Nathanael and Clara. In this, and in other works such as Eine Spukgeschichte and Die Automate, characters offer different explanations of events, either supernatural or rational, according to their beliefs (52).

The example from Der goldne Topf demonstrates how something which may seem like madness to one person, may seem to another the expression of communion with a higher world. Pikulik uses a neat play on words to express this idea. Whether something is "verrückt" or not, he writes, is purely a matter of perspective (53). This word-play, by drawing attention to the literal and figurative meanings of the word, also illustrates the two meanings, relating to vision and interpretation, of the concept of perspective. Again, this idea essentially conveys the fact that the interpretation of an event or situation is dependent on the 'angle' from which it is considered by a particular character. In Der goldne Topf and Meister Floh we see how magical events are made ridiculous by being told to Philistine characters whose perspective is not open to magic (54). From the perspective of his Philistine audience in the 'Wirtshaus', Lindhorst's story is "orientalischer Schwulst" (55). What is incongruous here is not what is said in itself, but rather the perspective from which it is seen in this bourgeois situation. It is this incongruity that makes us (and indeed the 'Bürgersleute') laugh.

All individual perspectives are equally subjective and relative. The category of 'right' and 'wrong' perception becomes itself relativised as reality 'is' each individual's picture of it and the world 'in itself' escapes us. This standpoint devolves from the Romantics'

awareness that there is no unambiguous, objective or final truth, just different interpretations. Nothing is universally valid, and this is one reason for the Romantics' use of unusual or obviously subjective narrators, as they emphasised the fact that there was now no such thing as a 'representative of society' expressing generally accepted views as society had become a complex and fragmented entity - something to be discussed (from different perspectives) not just posited. This relativity of perspective was a result of the subjective and limited perspective of the individual, but also of the multifaceted nature of reality itself. The subject and the object are both fragmented (56). The old artist tells Sternbald in Tieck's novel:

So ist das meiste im Leben doppelt und vielfach, und es ist gut, sich zu gewöhnen, die Dinge von verschiedenen, oft entgegengesetzten Seiten anzusehn. (57)

Each new perspective can result in a new reality. Godwi writes to Römer:

Du kennst mein Talent, alles von allen Seiten anzusehen, die lachenden und weinenden Seiten jedes Gefühls und jeder Geschichte hervorzuziehn... (58)

This lack of secure basis on which to build an interpretation means that Romantic works must be considered in terms of a presentation of interpretative possibilities.

Taken to an extreme, this use of contrasting perspectives expressing the relativity of perspective can affect traditional literary devices, particularly those of the 'leitmotif' and of symbolism, which are used to intensify the meaning of a particular concept. This process of re-interpretation and relativisation has been illustrated with reference to individual works by various critics, for example Brentano's Geschichte vom braven Kasperl und dem schönen Annerl has been shown to state different individuals' interpretations of the concept of honour (59). This work has many leitmotive, for example the 'Kranz', the rose and the veil, but the interpretations of these 'symbols' are dependent on the

individual characters; the concepts are only seen through these individual interpretative perspectives. The repeated reference to these objects does not fulfil its normal function of reinforcement or "cumulative significance", as the meaning of these concepts changes according to person and situation (60). They have no single or a priori 'meaning', they signify or symbolise something different to each individual at each point of the action. Each new use of these concepts therefore, serves to progressively relativise their meaning (61). This point is missed by John Ellis in his consideration of narration in the German Novelle. He dismisses the thematic content of Brentano's work as:

Exceedingly simple, not to say crude: the text bombards us with the interpretation it wants, that the story is about true and false honour, and the word 'honour' occurs over and over again with increasing monotony. (62)

While it is true that the story is 'about' true and false honour, the repetition of the word 'honour' serves to emphasise its ambiguous nature, and the impossibility of clearly defining it, or of distinguishing false honour from true honour.

In an interpretation of Der tolle Invalide auf dem Fort Ratonneau, Benno von Wiese has shown how the leitmotif of the fireworks suggests two conflicting connotations: they amuse, yet threaten, save, yet destroy, shine, yet burn (63). Their meaning depends on the perspective from which they are seen. Similarly, in Der Runenberg, Lillyman has highlighted the conflicting meanings of the terms 'Kreis' and 'Netz', which alternately imply constriction and security, and to the ambiguity of the symbol of the stone tablet (64).

In a discussion of symbolism in the Novelle form, Martin Swales makes the point that a symbol must be asserted with total and generalising certainty by the narrator (65). With reference to Der blonde Eckbert, Swales emphasises the fact that there are many objects which would seem to offer themselves to symbolic interpretation, for example the bird and its song, but

that these objects have meaning only in the individual's attitude to them, there is no consistent interpretation of them (66). Another example given by Swales is that of the shadow in Peter Schlemihl. Any meaning attached to this object is relative to the individual. Swales writes:

The shadow acquires meaning only in the context of people's attitude to it, and even then, it scarcely acquires consistent meaning - it tells us something about the people rather than something about itself. (67)

This process of re-interpretation of the concept of symbolism can be found in many other Romantic works, and may be considered a Romantic narrative device, rather than an isolated aspect of individual works. The motif of eyes in Der Sandmann, for example, also yields no interpretative security, as each interpretation has purely individual validity. Eyes can give life to Olympia, but Clara's eyes give death (68). They can be a reflection of heaven, but can also detach themselves from the body, and act as an aggressive weapon (69). The mines in Die Bergwerke zu Falun and the mountains in Der Runenberg are both presented from the same shifting perspectives (70). In Der arme Raimondin the 'Stammbaum' also means different things to different people. To Raimondin's mother it is a symbol of her heritage, her mythological origins, and she depicts herself on the scroll as protecting her children from harm, or sin. For Raimondin's father it represents the old order of society, and the snake which threatens his wife and children is interpreted by him as the sin of pride. For Raimondin, the picture is no more than a visually attractive representation of himself and his sister. In destroying it, however, he becomes aware of having done wrong or sinned, and this is experienced by him as a Fall from Grace (71). The 'Schachtel' in Die Schachtel mit der Friedenspuppe is another object which has a particular significance for each individual, according to his particular experience in relation to it (72). Another interesting example is Das Fräulein von Scuderi, in which the motif of the jewellery expresses in many ways the

ambiguity of art in general. For some, for example Scuderi and Maintenon, its beauty is an object of wonder; for others, the people at court, it is part of a social game, a toy to be exploited. For the artist, Cardillac, it has become a passion which develops into pathological desire for possession (73).

Some typically Romantic symbols which gained common meaning during this period are relativised by their adoption as symbols in the works of the later Romantics, for example the idea of Atlantis, or Dschinnistan in Hoffmann's works, which becomes a progressively bourgeois idyll (74). In Der goldne Topf the Romantic 'Pokal' offered by the beloved, as, for example in Der Pokal or Die Abenteuer der Silvester-Nacht, becomes a 'Topf' (75). The traditional fairy-tale figure of the old woman is also re-interpreted in Tieck's Märchen Der blonde Eckbert, by the ambiguous way in which she and the place in which she lives are presented (76).

The Romantics thus demonstrated in their narrative the fact that every event or idea gains its meaning from its immediate context, and that abstract concepts, such as honour or mercy in Geschichte vom braven Kasperl und dem schönen Annerl, have no 'given' connotation, no universally valid interpretation. Such certainty was impossible in the Romantic age. Once more on Geschichte vom braven Kasperl und dem schönen Annerl, Alewyn argues:

Durch diese vielfältige Durchgliederung der Geschichte wird jedes Einzelne so vielfach vermittelt, dass es seinen Sinn und sein Gewicht völlig aus der Stelle empfängt, an der es steht, und das eine wie das andere veränderte oder verlöre, wenn diese wechselte. Nichts von dem, was hier erzählt wird, kann betrachtet werden unabhängig davon, von wem, wie, wo oder wann es erzählt wird, so dass die Fragen danach, was es ausserdem 'an sich' bedeutete, ins Leere greift. (77)

The re-interpretation of this traditional narrative device is exploited by the Romantics to show the relativity of all interpretation.

The Fragmentation of Individual Perspective

The Romantic awareness of the complexity of the individual human mind and of the fragmentation of the Self was an important factor which affected the way in which narrative was constructed. This awareness further highlighted the subjectivity and relativity of individual perspective, but also how this individual perspective was fragmentary in itself. An individual's picture of reality is therefore now shown to be liable to change at any moment; individual characters could change their perspective - perceptual or conceptual - of a character or an event according to mood, circumstance or position. Individual perspective is trapped in the moment (1). In Der Artushof Traugott changes his perspective of the young businessman during the course of their conversation, as does the narrator change his opinion of the Professor in Die Jesuiterkirche in G. (2). Giglio in Prinzessin Brambilla changes his mind about Celionati and his actions several times, and the narrator in Die Verkleidungen des französischen Hofmeisters... also changes his opinion of his tutor (3). In Das öde Haus the Graf von S. loves Angelika who, we are told, was "in der vollsten Blüte wunderbarer Schönheit", until he sees Gabriele, who makes him see Angelika at once "in verblühter Farblosigkeit" (4). Traugott in Der Artushof also changes his perspective of his artistic work according to his mood (5). In Die Bergwerke zu Falun, Elis' perspective of the mine keeps changing according to his state of mind at each moment in a similar way to Christian's perspective of the mountains in Der Runenberg (6). In Nachtwachen, Kreuzgang's perspective is fairly consistently nihilistic, but in his 'Apologie des Lebens' he begins in optimistic mood. This changes within the passage, however, to one of despair, as a consequence of this act of describing (7).

The information of the individual character is also relative to his physical position. In most cases, the closer one is to something, the more clearly one can see it. In Die Elfen Marie's perspective of the elves changes as she physically approaches their home, and is

transformed when she enters their realm (8). Her interpretation of the inhabitants and the place itself, and her visual perception of them, changes with her spatial position. There are many examples of a perspective changing due to his seeing more the nearer he approaches, for example in Der Runenberg where Christian gradually recognises the figure he sees in the distance as his father, and in Der blonde Eckbert where Bertha sees the old woman first in the distance, then face to face. In Der getreue Eckart, Friedrich also recognises his friend as he approaches, as does Medardus recognise Belcampo only gradually (9). The same process is also described in Der Kampf der Snger (10). In Prinzessin Brambilla Giglio's aural perception also increases as he gets closer to the hall in the palace (11).

Examples of more general changes of perspective can be found in Signor Formica, where public opinion of Pasquale changes once Antonio and Salvator have finally got the better of him, and in Die Majoratsherren where the general opinion of the 'Vetter' changes once he finally gets the promotion he has long deserved (12). In Der goldne Topf the general condemnation of Anselmus on toppling the cart in the first scene turns to pity due to the old woman's words, and in Der tolle Invalide the townspeople first curse Rosalie for the present crisis, then hail her when she saves the day (13). In Die mehreren Wehmller... the mood of the whole company is changed due to a trick played on Nanny which goes wrong (14). The fickle nature of public opinion is also mentioned in Doge und Dogaresse, Mistris Lee and Frau von Saverne (15).

The Romantic character is particularly prone to changing his opinions because of the labile nature of his personality and sense of Self. There are many examples of this. In Die Abenteuer der Silvester-Nacht the narrator's perspective of Julie keeps changing in the first scene, while in Mistris Lee the main character is unable to form a fixed opinion of herself, her suitors, and of the events she is involved in - and sometimes even initiates (16). In Aus der Chronika eines fahrenden Schlers

Johannes' perspective of nature changes after he prays:

Dann wendete ich mich und trat wieder in den Garten,
der sich mir wieder gar verwandelt hatte; so mag
nichts vor dem Gemüte des Menschen Stand haben,
welches alle Dinge nach sich umgestaltet. (17)

Where the individual's perception of the world changes due to his state of mind, the question of whether the change is solely in the mind of the observer, or whether the observed has been affected, is implicitly raised. For the Romantics, however, it is impossible to separate the two. Another example may be given from Der goldne Topf to illustrate this. Veronika changes her perspective of her surroundings during her first visit to Liese. She suddenly gains confidence, and overcomes her initial fear. This leads to an immediate change in her perception of the appearance of Liese, who turns from a witch into an ordinary old woman (18). In his article on Der goldne Topf, Reddick describes this incident in terms of a change of persona by Veronika, followed by a similar change by Liese (19). I would argue that the nature of the change could rather be the reflection of the fragmented nature of the individual persona. The important point here, however, which is missed by Reddick, is the conclusion that these two changes of perspective or persona are inter-connected. Observer and observed act on each other, and Liese changes because Veronika does (20).

On a more lighthearted level, Siegmund in Die drei merkwürdigsten Tage aus Siegmunds Leben constantly changes his perspective according to his mood and his position (21). This is shown to be a general human trait.

The change in perspective can be shown in first-person narrative by means of a contrast between the perspective of an 'erzählendes' and 'erlebendes Ich', for example in comments on past actions and decisions. This can be observed in the characters of Peter Schlemihl in Chamisso's work, Bertha in Der blonde Eckbert, Peter Lebrecht in Tieck's novel of the same name, and the narrators in Raphael und seine Nachbarinnen and Das öde Haus (22).

A character can also change his opinion when he is presented with another view, as he can then see his own opinion in a different light, that is, he is made aware of the relativity of his own perspective. In Datura Fastuosa and Meister Floh Sever and George attempt this with Eugenius and Peregrinus. Both resist the persuasion at this stage, but on other occasions they are made to change their perspectives (23). In Der Artushof Traugott feels humiliated because he expects the businessmen to despise him for drawing rather than writing 'Avisos'. The younger of the two praises Traugott's work, however, and Traugott then feels he has indeed created a good work (24). This change of opinion is due entirely to the exposure to another perspective.

Often the change of perspective is concerned with the perception of the supernatural. One character can offer different explanations to himself for certain events, and this provides a more subtle contrast to that between different characters who approach the world differently (25). The narrator of Das öde Haus changes his perspective on events just experienced because of the contrasting opinion of another character. Having been convinced he saw a woman at the window, he is then persuaded it was a painting and that he only imagined detecting movement. He concludes:

Ihr könnt denken, wie mir zu Mute war, als ich mich so als einen törichten, blödsichtigen Fantasten behandelt sah. Mir kam die Ueberzeugung, dass der Alte recht hatte, und dass nur in mir selbst das tolle Gaukelspiel aufgegangen, das mich mit dem öden Hause, zu meiner eignen Beschämung so garstig mystifizierte. (26)

In the example quoted above from Der goldne Topf, Anselmus agrees with the Bürgersfrau's perspective of his behaviour under the tree a moment later, that is, the contrast of perspective here is one within the individual, in addition to one between two individuals. This is a pattern which is repeated throughout the work. When with Veronika, Anselmus sees Serpentina in a 'rational' way. His perspective of Lindhorst and his

house also changes when he has been exposed to the 'bourgeois' perspective of Veronika, Paulmann and Heerbrand (27). A character's perspective may also be changed from one of non-belief in the supernatural to one of belief, for example Fabian in Klein Zaches (and, to a limited extent, also Mosch Terpin) (28).

Vietta uses the example of Anselmus' first vision of the snakes to advance the theory that perspective is a temporal category (29). The change of perspective, he argues, is due to a difference in time, not position. Anselmus' change of perspective is not a result of time in itself, however, but is the result of his exposure to the perspective of another character who is speaking from another position, both literally and figuratively, about himself. (There are, as we have seen, two meanings to the concept of perspective, it is not merely a spatial category as Vietta suggests.) Anselmus sees his behaviour with her eyes, the eyes of an outside observer, as does Theodor in Das öde Haus in the example quoted above. In the other examples considered too, the time factor is important only in so far as it means that the individual character is given the opportunity to see his situation in a different, usually more 'rational' way.

A character's perception may change very quickly. In Der goldne Topf phrases like "Als er genau hinguckte..." "Nun merkte er wohl..." recur (30). Things and people seem to change before the characters' eyes. Again, however, time is not important in itself, but rather the fact that the individual reassesses his original perception (31). Veronika's perspective is also shown to change, for example, on her first visit to Liese's house. When Veronika enters the house, her first impression is of various strange things in the room because of her nervous state, coupled with the poor light. Things look very different once she has had time to compose herself and when Liese returns with a light:

Veronika erblickte nichts mehr von den Tieren, von den Gerätschaften; es war eine gewöhnliche, ärmlich ausgestaffierte Stube. (32)

A character's first impression of a situation is shown to

be particularly subjective, as when faced with something unknown the individual is always uncertain how to react. The narrator describes Veronika's initial reaction here as "mädchenhaften Schreck" (33). Anselmus' perspective of Lindhorst's house, in particular of his garden and his library, is also affected by the confusion of a first impression. His perspective here is corrected (ironically enough) by Lindhorst (34).

Another example of changing impressions of a situation is found in Der Sandmann with Nathanael's perspective of Coppola's glasses on the table in his room (35). Nathanael himself, after a moment's thought, sees his initial reaction as due to his psychological state (that is, mood). Similarly, in Der Sänger, the character of Heinrich von Ofterdingen must adjust his original opinion of the stranger after initial fear caused by his mysterious appearance (36). This change of perspective is also due to the persuasive nature of the stranger's words.

The fragmentary nature of individual perspective means that it is no longer possible to see the narrator or an individual character as representing a fixed perspective. An individual can change his view of something or someone at any time, as this view depends on the momentary mood, position and circumstances. The narrator's, the characters' and consequently the reader's relationship to the narrated events is fragmentary.

In all cases, the reader must be prepared to reassess and re-evaluate any information given at a particular moment, as any validity that information has is limited to the context of a specific perspective.

The Fragmentation of Narrative Presentation

The Romantics highlighted the subjective and fragmentary nature of perception by reproducing it in the narrative form. They were aware that it was impossible to give one rounded complete picture or version of any situation or event, and therefore reconstructed different facets or aspects of a situation or event to reflect the knowledge that no one perspective can tell us all there is to know.

The narrative form was changed to accomodate these fragmentary versions. Kluge, writing on Brentano, sees the typically Romantic literary form as "perspektivisch angelegt" (1), that is, as constructed totally from a variety of different perspectives, namely those of the characters and the narrator, and a critic of Hoffmann, Victor Terras, characterises Hoffmann's narrative style as "polyphonisch". By this he means:

Einen Erzählstil, bei dem die künstlerische Integration des Werkes nicht auf der das Ganze beherrschenden Einzelstimme des Erzählers beruht, sondern vielmehr auf der Abstimmung zweier oder mehrerer grundsätzlich autonomer Stimmen, Standpunkte oder Erzählhaltungen. (2)

This perspectivisation is not merely an incidental aspect of the text, it is the main principle of construction. The events described have to be pieced together from the different subjective, fragmentary accounts.

To achieve this kind of narrative construction, based on the perspectives of different characters, the Romantics exploited various different devices. They used the form of letters in works such as Godwi, William Lovell, Hollins Liebeleben, Der Sandmann, Die Geheimnisse, and Haimatochare. Other narratives were constructed on the basis of a conversation, for example Tieck's 'Diskussionsnovellen' and Hoffmann's Nachricht von den neuesten Schicksalen des Hundes Berganza, Der Dichter und der Komponist, Seltame Leiden eines Theater-Direktors and Des Vetters Eckfenster. Conversation is important in all Romantic narratives, and often contains the main narrative interest, for example in Die drei merkwürdigsten Tage aus Siegmunds Leben, Liebeszauber, Mistris Lee and Der Magnetiseur, which is constructed from letters, diary extracts and conversation. This means that the narrative loses an overall unified narrative schema. Characters' perspectives stand on their own and our information is gained from different individual sources. In Meister Floh different parts of the Gamahch story are told on separate occasions by different characters, as are the various

elements of the story of the 'wilden Jäger' in Die mehreren Wehmüller.. and the story of the box in Die Schachtel mit der Friedenspuppe (3). This means that the narrative is a series of re-interpretations, not a progression. The principle of construction is the reflection of the variety, fragmentation and individuality of perspective, rather than that of providing one final, rounded version of an event.

Letters and conversation are forms which tend to dwell on the moment, as characters give their thoughts and opinions of that individual point in time. These forms therefore illustrate the dependence of perspective on the present situation. For this same reason the narrative form of scene predominates over report in Romantic works (4). That is, instead of telling us something, the narrator shows us. As opposed to a generalised account, we read:

Specific, continuous and successive details of the time, place, action, character and dialogue.... Not dialogue alone but concrete detail within a specific time-place frame. (5).

The predominance of scene also means that we concentrate on individual characters and their perspective rather than on the narrator; as we would do if he summarized events in his own words. We watch the characters as we would actors on a stage (6). Scene is the basis of most Romantic works, and thus the narrative dwells on a series of individual pictures rather than following an advancing story line, for example in Arnim's Der tolle Invalide and Die Majoratsherren, and also his Isabella von Aegypten, where the plot frequently comes to a halt (and is not infrequently lost sight of altogether), and in Tieck's Liebeszauber, Der Pokal, and Die Elfen (7). In Nachtwachen, most chapters describe one particular scene, or a series of related scenes (8). The same is true of most of Hoffmann's works, for example Der Sandmann, Der goldne Topf, Die Abenteuer der Silvester-Nacht and all his Märchen (9).

When constructing from source material the Romantic narrator does not necessarily unify his material. For

this reason, the narrative can be formed from different kinds of narrative, as, for example, in the letters, diary entries, and essays in Der Magnetiseur. The narrators in Die Jesuiterkirche in G. and Raphael und seine Nachbarinnen reproduce passages of direct speech from their oral source within their narration of events. The Prior in the former work is very critical of this 'stylistic error' (10).

In the same way as it is only possible to give an individual and fragmentary view of events, so it is only possible to give different subjective momentary impressions of characters, it is not possible to sum them up once and for all. In this way the Romantics showed the complexity of the individual personality. Supernatural characters are most often revealed as having various persona, and this means that it must be impossible to describe them adequately, but the same is also true of all characters, except the ones who have surrendered the multiplicity of their personality and have descended to the level of the 'Automat' (11). Characters are what they are seen to be at each particular time. Peter Lebrecht refuses to describe his characters at all, remarking that they change their clothes too often (12). In an ironic way this indicates the fact that they become different people with each new situation (and dress, which, as we have seen, can become a disguise).

Arnim's technique of describing his characters has been called "progressive description" (13), and one critic, Hoermann, discusses the "cumulative re-definition" of narrative events and characters in a general study on Arnim's prose works (14). In effect, this points to the fact that the characters' personalities are developed gradually through the action. In Mistris Lee, for example, the narrator, when first turning his attention to Lee, states:

Ihren Charakter zu entwickeln, mag die Geschichte dienen. (15)

A character can also be progressively described by different characters from different angles, for example

the 'Vetter' in Die Majoratsherren, who is described in the course of the narrative from the perspective of the narrator, the 'Vetter' himself, the 'Hofdame' and the townspeople (16). Each new perspective shows him in a new light.

Scene is always very important in the description of characters in Romantic works, as they (the characters) are described in action, and thus always at a particular moment. In Signor Formica Antonio describes Pasquale to Salvator by means of describing a scene in which he demonstrates his personality, and we learn important information on Marianne in the way she reacts to the trick played on Pasquale when he is brought home with a supposedly broken leg (17). In Meister Johannes Wacht the narrator introduces his characters by recounting incidents illustrative of their personality (18), and in Die Brautwahl the narrator reproduces a scene which introduces us to Tusmann, then remarks:

Eben aus dem allen, was du, mein sehr günstiger Leser! über den Geheimen Kanzleisekretär Tusmann bereits erfahren, magst du den Mann wohl ganz und gar vor Augen haben nach seinem ganzen Sinn und Wesen.
(19)

The same schema is found in Der Elementargeist where the narrator introduces the servant Paul in a scene, subsequently remarking that this has given us an idea of his character (20). He then continues to expand on this character by reproducing further scenes (21). In Der Artushof, also after an initial scene, the narrator remarks:

Dass Herr Elias Roos eine runde Perücke trägt, weißt du günstiger Leser! schon aus obigem, und ich darf auch gar nichts mehr hinzusetzen, denn nach dem was er gesprochen, siehst du jetzt schon den kleinen rundlichen Mann in seinem leberfarbenen Knöpfen recht vor Augen. (22)

However, the narrator must tell us everything about Christine at once, as her picture will soon disappear, an ironic reflection of the fact that her character does not justify progressive redefinition (23). In another ironic

remark on the subject of his characters, Peter Lebrecht comments that he would like to develop them in the action but is unable to do so as they do not do anything (24).

In some works we get to know a character as the other characters do. In this way too we learn about them gradually, and through the perspective of different individuals. In Rat Krespel we see Krespel through the eyes of a newcomer, Theodor, who watches him in the 'Bürgermeister's' house and in his own (Krespel's own) house, and interprets his actions. He is also given information by other characters, and finally by Krespel himself (25). In Melück Maria Blainville it is Melück who is the newcomer, and much of the narrative concerns the attempts of the other characters to understand her (26).

Where a story has many different strands, characters often change in importance in different strands. In Meister Floh, Peregrinus' lodger is introduced in a very casual way, although he is soon to become very important, and the initial description of a very innocuous individual will also soon have to be revised (27). On the other hand, a character can seem important, and much space can be devoted to his description at the beginning of a work, when in fact his importance to the story as a whole is limited. This is the case with Ludwig in Der Zusammenhang der Dinge, who seems at least as important a character as Euchar in the first scene, but who gradually fades into the background, and Fritz in Nussknacker und Mausekönig (28). Characters can also be described more than once in different strands, for example Zaches in Klein Zaches and Aline/Dörtje in Meister Floh, Emil in Liebeszauber and Ferdinand in Der Pokal (29). This also demonstrates the limitation of each description to the moment.

By exploiting the structural framework of the narrative form to present a subjective, fragmentary and relative picture of the world, the Romantics invest the form itself with thematic content. By looking at how the story is told we can already learn something about the kind of experience being described. These general remarks

THE ROMANTIC NARRATOR

There are, broadly speaking, two kinds or types of narrating figure, which may be classed as the first-person and the third-person narrator. In his work on what he terms the typical narrative situations, Franz Stanzel differentiates between the 'Ich-Erzählsituation', where the narrator is a character within the fictional world and where the events related have existential relevance for the narrator, and the 'Er-Erzählsituation' where the narrator's world is separate to that of his characters and his motivation for narrating is aesthetic, not existential (1). As we shall see, it is very difficult to schematize narrative situations (something recognised by Stanzel himself (2)), and many works are difficult to define, or there may be a change in the narrative situation within one work. These categories are, nevertheless, useful as a starting point, and I shall use the broad definitions of first-person and third-person narratives as a basis for the following consideration of the individual narrative situations of different works. The general distinction I would make is between a character-narrator who only has the information that could be received by one individual person, and presents it as such, and a narrative voice (which may be disembodied) which has access to information that no one character could have, due to a greater freedom of movement and often 'superhuman' powers of insight into characters' minds.

THE FIRST-PERSON NARRATOR

The Fragmentation of Narrative Perspective

The first-person narrator, as a character, is an obvious and traditional means by which to illustrate the subjective and fragmentary nature of the individual's relationship to reality. It is a reflection in literature of the limitations of the human condition, and as such was much used by the Romantics. The first-person form is found in most Romantic works as the basis for either the whole or at least a part of the narrative. Many works have a third-person narrator to introduce the narration and set the scene, while the main body of the text is conceived as the narration of a particular individual character (or characters). This is especially true of Brentano's works, for example Die mehreren Wehmüller..., Der arme Raimondin (although this work is, of course, unfinished), Die Schachtel mit der Friedenspuppe and Die drei Nüsse (1). First-person narratives are also found in Der blonde Eckbert and Der getreue Eckart by Tieck (2), Der tolle Invalide and Angelika die Genueserin und Cosmos der Seilspringer by Arnim (3), and Das Fräulein von Scuderi, Nussknacker und Mausekönig, Ein Fragment aus dem Leben dreier Freunde, Das Gelübde, Das öde Haus, Der Zusammenhang der Dinge, Der Elementargeist, Die Geheimnisse, Klein Zaches and Meister Floh by Hoffmann (4).

Where the narrator is a particular, individual character in the story being told, the reader is aware that he is receiving one individual person's opinion or perspective of events. The careful reader will keep this in mind when considering the comments and opinions the narrator is often very ready to give. The Romantic first-person narrator is often someone whose perspective is shown to be particularly subjective, for example Kreuzgang in Nachtwachen is obviously a very 'unique' individual, as is Hoffmann's 'reisender Enthusiast' and Peter Schlemihl in Chamisso's work. The monk in Herzensergiessungen eines kunstliebenden Klosterbruders conveys very individual views of life and of art, at

least partly due to his status as a religious recluse, while the narrator of Brentano's Chronika eines fahrenden Schülers has a perspective similarly coloured by his religious beliefs. One other example of an obviously subjective narrator is the old woman in Geschichte vom braven Kasperl... who sees the events she relates in relationship to one general interpretative standard "Gib Gott allein die Ehre".

All these narrators are outsiders in society, and as a result they see things that other observers might miss. Kreuzgang in Nachtwachen is a prime example of this kind of narrator. His principal object in narrating is to expose the weaknesses he detects in his society. Other Romantic narrators are childlike individuals, for example Heinrich von Ofterdingen, Franz Sternbald, Peter Schlemihl and Johannes in the Chronika, and as such they provide a new (and therefore particularly individual) way to see the world in their narration. This new perspective is that of the Romantic individual (5).

Many Romantic narrators are subjective in their interpretation because of their involvement in events, particularly if they are writing about themselves, as, for example, is the narrator in Die Verkleidungen des französischen Hofmeisters... the first narrator in Hoffmann's Das Majorat, the 'reisender Enthusiast' in Die Abenteuer der Silvester-Nacht and also the narrator of the inset narration in this work, Erasmus Spikher (6). This narrative situation is one which illustrates the individual's subjective interpretation of his own actions.

Because our narrator inhabits the same world as the characters, the information we receive from him is the information of an observer. Everything he tells us has a specific source and angle of vision; he is restricted to what he sees and hears for himself and what he is told by other characters. He has, therefore, very limited and strictly defined sources for his material. Because the narrator is principally an observer he describes himself watching particular scenes. In the inset stories of Die mehreren Wehmüller... the narrators describe scenes they witnessed, for example Mores playing the bagpipes to the

assembled company around the tree, the cats on the Austerfelsen, and the occupants of the inn in which Biaochi takes refuge (7). In Der Snger, the 'Snger' describes himself watching a family celebration, whilst in Das Majorat the second narrator describes himself watching the 'Majoratsherr' and his brother on several different occasions (8). In Ritter Gluck the narrator watches Gluck; in Rat Krespel the narrator watches Krespel - as, in fact, do all the characters, something which can be seen in the opening description (the general perspective of 'man' is used) and in the Professor's narration (where he recounts Krespel's neighbours' perspective) (9). Kreuzgang in Nachtwachen is also an observer, watching and describing the actions of the people he encounters (10).

In some cases, the narrator's main role is that of an observer of another character or characters, with the result that the main interest in the narrative resides not in the narrating subject, but in someone to whom the reader gains access only through the medium of the observer. Examples of this would be Ritter Gluck, Der Baron von B., Die Jesuiterkirche in G., Der Einsiedler Serapion and Der Elementargeist by Hoffmann, Wackenroder's Berglinger-Novelle and Arnim's Raphael und seine Nachbarinnen (11). The narrative perspective in these works is that of a subjective, fragmentary and indirect portrayal of an individual by another individual. The narrator in Raphael und seine Nachbarinnen justifies his perspective and sees himself as the best person to tell the story (12), but in fact, such a narrator can only provide incomplete information, as he is seldom always present, something this narrator must also admit (13). The narrators in Rat Krespel and Die Jesuiterkirche in G. only have minimal contact with the subjects of their narratives and are absent from the scene of the action at critical points (14). In Nachtwachen Kreuzgang can only give an indication of how the affair of the death of the 'Freigeist' ended, due to the limitations imposed on him as an observer as a result of his position as night-watchman:

Wir Nachtwächter und Poeten kümmern uns um das Treiben der Menschen am Tage in der Tat wenig...Aus diesem Grunde erfuhr ich denn auch von dem Ausgange jener Begebenheit nur Unzusammenhängendes, das ich ebenso unzusammenhängend mitteilen will. (15)

and after provoking a dramatic confrontation in the third 'Nachtwache' with the husband and wife and her lover, Kreuzgang leaves the scene with the laconic remark:

Wie sie nachher sich noch miteinander unterhalten haben, weiss ich nicht. (16)

Where the narrator is not directly involved in events, or is only peripherally involved, his description and opinion of the characters' actions and motives can only be supposition. In Raphael und deine Nachbarinnen, when Raphael decides to let his friend Bartolemmeo stay, the narrator comments:

Raphael kannte aber seinen Freund in einer Hinsicht gar nicht; er meinte nämlich, seine Sünden wären lauter Einbildungen, - sonst hätte er ihn wohl nicht bei Ghita einquartiert. (17)

This remark is the narrator's own individual attempt to explain Raphael's actions. He cannot fully understand the character he is describing, he is less intelligent than his master, and Raphael constantly surprises him with what he knows, for example about Ghita's behaviour (18). Although the narrator saw the painting in the church which seemed so similar to Raphael's work on the same occasion as Raphael, he forgets about it, and is surprised when Raphael brings the subject up again, having not only remembered it, but having also since found out the background to the paintings (19).

In the Berglinger-Novelle in Wackenroder's Herzensergiessungen eines kunstliebenden Klosterbruders, the monk, who narrates the story as Berglinger's friend, is unable to fully appreciate the dilemmas facing Berglinger both as an individual and as an artist, due to his own particular situation within the walls of a 'Kloster' and also due to his own particular relationship to art, which is one of passive (although he does mention some artistic endeavours of his own) admiration and

enjoyment, not to say veneration (20). His view of the artist living only for his art is criticised by the very story he tells, since Berglinger's life demonstrates how this may lead to disaster (21). His comparison of Berglinger's tormented awareness of the duality of existence with Dürer's ability to create works of art while his "böses Weib" tormented him, is trivial, inappropriate, and highlights his inadequate understanding of Josef's situation (22).

In some of Hoffmann's works the narrators describe how they meet some strange individual, without ever being able to penetrate the mystery surrounding him. In Rat Krespel, Die Jesuiterkirche in G. and Der Einsiedler Serapion the narrators attempt to interpret the actions of this character, but in each case they admit defeat (23).

Because of the limited perspective and the resulting limited knowledge of the narrator, the information he imparts will be at least to some extent provided by other characters. This introduces other, equally subjective perspectives into the first-person narrative. The most common way to present information from other characters is through conversation. Conversation is very important in nearly all first-person works, and some are constructed on this basis, notably Hoffmann's works Des Vetters Eckfenster, Der Dichter und Der Komponist, Ein Fragment aus dem Leben dreier Freunde, Seltsame Leiden eines Theater-Direktors and Nachricht von den neuesten Schicksalen des Hundes Berganza (24). Conversation forms the basis for the narrative situation in the framework of Das öde Haus, and the first-person narrative which forms the main part of the work is an extension of this conversation. Within his narrative, Theodor also reproduces further conversations on the subject of the 'optical illusion' of the picture in the window, on magnetism, and also the specific discussions with Doktor K. on his own case (25). In Brentano's Chronika the situation of finding out information through conversation is also represented both in the frame, with the conversation of Johannes and the Ritter, and on each

level of the inset stories, with Johannes' conversations with his mother, and her record of her conversations with her father and Kilian (in the 'Urfassung') and her mother (in the version of 1818) (26). Similarly, in Geschichte vom braven Kasperl... the framework presents the conversation between the narrator and the old woman, and in the old woman's inset narrative, conversation is made to play a significant role, notably in the scenes with the 'Bürgermeister' and the 'Pfarrer', and with Kasper (27).

Information from other sources is particularly necessary where the narrator is a peripheral character writing about another character, as in the works mentioned above. If we consider the example of Rat Krespel, we can see how the narrator is concerned to find out about Krespel, and therefore records Krespel's words, and also his (the narrator's) conversations about Krespel with the Professor (28). In Die Jesuitenkirche in G. the narrator similarly presents his attempts to find out about Berthold through talking to him, and to others about him (29).

The narrator may have to rely on other sources of information for other reasons too. In the first-person narrative in Der arme Raimondin, Raimondin is relating events of his own life. But these events are from his early childhood, and his memories have to be supplemented by accounts given subsequently to him, as while the dramatic events described were happening he was either asleep or excluded from the conversation (30). This is also true to a lesser degree of the Chronika. Johannes as a child is unable to understand why his mother is crying until she herself tells him the next day (31). In Der Elementargeist the narrator has to rely on the accounts of others to fill the gaps in his own knowledge, because he loses consciousness due to fear, and also because of the increasing influence on his mind by O'Malley, at significant points in the action (32).

Many first-person narratives include further inset first-person narratives, something particularly true of Brentano's works (33). These develop naturally from

conversational situations and have the same function of providing information from different sources. Brentano's Chronika includes the narrative of Johannes' mother, her father, and Kilian in the 'Urfassung' and, in the 1818 version, Johannes' mother and her mother. The 'Hofmeister' tells his story within the narrative of the pupil in Die Verkleidungen des deutschen Hofmeisters... and also that of his wife. The narrator of Geschichte vom braven Kasperl und dem schönen Annerl includes the old woman's story, and Julie in Der Sänger that of the 'Sänger' (34). In Ritter Gluck Hoffmann's narrator reproduces the narrative of the character 'Gluck', in Das öde Haus the narrator reproduces the narrative of the Doctor (the first-person narrative of this narrator, Theodor, is in fact an inset in a conversation), and the narrator of Rat Krespel the narrative of the Professor and of Krespel, (although not directly). The narrator of Das Majorat follows his own account of the events he experiences at R..sitten with the narrative of his uncle (35).

Written accounts can also be used to introduce new information from different sources, notably Kasper's letter in Geschichte vom braven Kasperl..., Berglinger's letter in the Berglinger- Novelle in Herzensergiessungen eines kunstliebenden Klosterbruders, Maria and Alban's letters in Der Magnetiseur, the 'Graf's' letter in Der unheimliche Gast, Erasmus Spikher's story in Die Abenteuer der Silvester-Nacht and the 'Jüngling's' account of Berthold's narrative in Die Jesuiterkirche in G... The 'Pergamentblatt des alten Malers' also plays an important role in providing Medardus with information on his ancestors in Die Elixiere des Teufels. Letters can also form the basis of the overall construction of a work, as for example in Haimatochare, Der Sänger and William Lovell (36).

The introduction of other perspectives into a first-person narrative can make us aware of the limitation in perspective of the first-person narrator. In Rat Krespel and Die Jesuiterkirche in G. we can contrast the characters of Krespel and Berthold as

presented by the narrator, and the information given directly in conversations and inset narratives (although, of course, neither inset narration is reproduced directly in the first-person). By making this contrast we can see the preconceptions the narrators bring to bear on their presentation of these characters. We may disagree with Theodor's interpretation of Krespel's behaviour after Antonie's funeral (as indeed, does the Professor), and in the same way, we may feel that the 'reisender Enthusiast's' interpretation of Berthold is too hasty, as, again, does the other character to whom this judgement is imparted (37). In Geschichte vom braven Kasperl und dem schönen Annerl, the 'Bürgermeister's' and the 'Pfarrer's' perspectives and Kasper's suicide note all act to relativise and call into question the old woman's perspective of the characters and events in her story, and, in particular, of the fates of Kasper and Annerl (38).

The reader can be made aware of his dependence on this subjective and limited perspective by the introduction of a new perspective in retrospect. In Die mehreren Wehmüller... the second inset story questions the perspective of the narrator of the first. In Don Juan we are, at the end of the opera, and again at the end of the work, presented with the perspectives of the other visitors to the opera; hence we come to realise that the interpretation we have been given by the narrator of the opera is totally subjective, and, indeed, at odds with that of the other observers (39). In Ritter Gluck the introduction presents the narrator's comments on the scene 'Unter den Linden', and, in particular, on the orchestra playing at 'Klaus und Weber'. We must accept the narrator's condemnation of the 'spasmatischen Fagott' which is 'torturing' the listeners, until the perspective is widened by the introduction of 'Gluck', who enters a conversation with the narrator on this subject and puts forward a different opinion (40). Another example from Hoffmann may be found in the late work Haimatochare. We are limited to the subjective descriptions of the two academics of an island beauty, and it is not until the

end of the work that we realise they were in fact talking about a butterfly, not a woman (41).

This opening out of the narrative perspective forces the reader to question whether the narrator is, in fact, the best person to tell the story. This can be due to his limited knowledge, as in Raphael und seine Nachbarinnen, or to the nature of his perspective, which we may be unwilling to accept due to its subjectivity (for example in Geschichte vom braven Kasperl und dem schönen Annerl), or its inadequacy, as, for example, in the Berglinger-Novelle. In Rat Krespel, the reliability of both first-person narrators is questionable; that of the frame narrator due to his lack of perception, and also because he is not always present at the scene of the action, and Krespel's because he is telling his own story.

In many first-person works, the traditional narrative situation of someone telling a story is reproduced within the narrative, for example in Der Sänger, Aus der Chronika eines fahrenden Schülers, Geschichte vom braven Kasperl und dem schönen Annerl, Owen Tudor and Das öde Haus, and, in written form, in Raphael und seine Nachbarinnen, Peter Schlemihl and Don Juan. This is also the overall basis of narration in cyclical works, such as Die Serapionsbrüder, Phantasus and Der Wintergarten (42). In this way too, attention is drawn to the teller, and to the process of telling. We read about someone telling a story, rather than a story (although in any case, of course, there must be a teller of the story). We are directly presented with the actual situation whereby the teller mediates his material, and often also the material of others.

When re-telling a story, the first-person narrator often reproduces vast amounts of material. In one sense, this can be seen merely as a literary convention, but, particularly in the Romantic period, the process of reproduction from source (by the teller) becomes more important than the source in itself (the tale) (43). Many narrators indicate the fact that they are giving an approximate account of what they originally heard. The

narrator in Raphael und seine Nachbarinnen will tell us that which is "erinnerlich geblieben" (44). He complains:

Es quält mich innerlich, dass ich Euch nur so wenig aus der Fülle von Erinnerungen aufzuschreiben verstand, die alle Wände meiner Seele, wie die Nonnen der Pilger jenes Haus in Loretto bedecken. Aber diese Wände, diese geheiligten Gedächtnistafeln sind mit Raphaels Tod, wie durch ein Erdbeben zerrissen; auch ist mein irdisches Haus zu sehr mit lärmenden Druckerpressen angefüllt, als dass ich viel von jener himmlischen Nachbarschaft mit ihm im Zusammenhange denken und schreiben könnte. (45)

at a later point in the story he also comments on his reproduction of Raphael's song:

Nach diesen Worten oder ähnlichen, denn ich gestehe Euch, dass ich in dergleichen Dingen nicht so genau bin, sondern mich gern der Sachen erinnere, wie sie mir am besten gefallen. (46)

A similar kind of remark is also found in Der Sänger. Julie prefixes her account of the 'Sänger's' words with the remark:

Ich habe das Ganze so ziemlich in seinen Worten niederzuschreiben gesucht. (47)

and in Hoffmann's Das Majorat the narrator reproduces his uncle's narrative "beinahe mit seinen Worten" (48). In Die Abenteuer der Silvester-Nacht, the narrator writes how he finds:

Ein frisch beschriebenes Blatt, dessen Inhalt ich dir mitteile (49)

and in Das öde Haus the Doctor is forced to give an interpretation rather than a reproduction of the 'Gräfin's' account:

"Hier" sprach der Arzt, "werden die Mitteilungen der Gräfin Gabriele von S. so rhapsodisch, dass nur ein tieferer Blick den näheren Zusammenhang auffassen kann" (50)

It is also interesting in this context to compare the two versions of the Chronika. In the 'Urfassung', Johannes prefixes his account of his mothers's narration with the following words:

Sie nahm mich hierauf zu sich, setzte sich ans Fenster und erzählte mir, was ich hier niederschreibe, ihre Worte sind mir nie aus dem Gedächtnisse gekommen. (51)

In the version of 1818 this has been changed quite significantly:

Nun nahm sie mich zu sich, und ich musste mich zu ihren Füßen setzen, und da erzählte sie mir ohngefähr das, was ich hier weiter niederschreibe.

Wenn ich auch gleich jedes ihrer lieben Worte jetzt, da ich erwachsen bin, nicht mehr so recht eigentlich wissen kann, dürfte es doch nicht viel anders gelautet haben; denn ich habe mir alles scharf in das Gedächtnis gefasst, und es mir oft wieder von ihr erzählen lassen, so dass wohl eher zu viel als zu wenig hier stehen mag. (52)

In the later version the narrator shows himself to be aware of the difficulties of remembering, and draws attention to the fact that he has had to do this with the help of several repetitions of the story. He also admits he is more likely to have embellished than to have omitted. Before beginning to read from his diary Johannes also remarks (in the second version) to the Ritter:

Ich habe angefangen, es (the story of his youth) mir aufzuschreiben, und zwar so recht ausführlich, wie es mir eingefallen, mit allerlei Rede und Betrachtung; wie mir bewusst ward, dass es gewesen ist und gewesen sein kann. (53)

A similar remark is made by the second narrator, the uncle, in Hoffmann's Das Majorat as he is about to start his narrative of the background to events at R..sitten. He tells his nephew:

Höre, mein Sohn, das, was ich dir nur wie eine merkwürdige Geschichte, die sich wohl zutragen konnte, zu erzählen vermag. (54)

Relating childhood memories means that the narrator is imposing an adult view on his own youthful experiences. In Die Elixiere des Teufels the narrator talks of the process of piecing together various shadowy memories to create a picture of his life as a child. His

material is taken:

Aus diesen Erzählungen und einzelnen Aeusserungen meiner Mutter, über ihr früheres Leben, die mir erst später verständlich worden. (55)

The narrator can also indicate the fact that he has adapted his sources by leaving out some of the material, and summing up in his own words what he was told in detail (this is the opposite process to Johannes' narrative technique above). By acting as editor in this way, he is imparting what he thinks is important. Examples of this kind of editing can be found in Rat Krespel and Die Abenteuer der Silvester-Nacht (56). The narrator in Rat Krespel prefixes his account of Krespel's narrative with the words: "Mit Antonien verhielt es sich kürzlich in folgender Art" (57).

The emphasis on the fact that the teller is giving his own approximate account of events means that the reader's attention is directed away from events 'in themselves' (to which he could never have direct access), and towards the narrator of these events. This process is intensified with each new level of narration. In Brentano's Chronika, for example, there are four 'tellers' in the 'Urfassung', and three in the version of 1818, and the 'Chronika eines fahrenden Schülers' is, in fact, a written account within a conversation in a first-person narrative. In Das öde Haus we are told the story of Angelika's background as mediated by four different narrators; Gabriele, the Doctor, Theodor and the overall narrator, who presents the initial conversation and Theodor's narrative. The same multiplication of narrative media is created in order to recount the tutor's wife's story in Die Verkleidungen des französischen Hofmeisters, Kasper and Annerl's story in Geschichte vom braven Kasperl und dem schönen Annerl, and Erasmus' narrative in Die Abenteuer der Silvester-Nacht (58).

Where a narrator is involved in the process of reproducing the narrative of another character, his interest in that character can make him concerned to

reproduce the teller of that tale along with the tale; that is, to reproduce 'directly' the subjectivity of his character. In this instance, the narrator acts as a scribe (in Geschichte vom braven Kasperl..., the narrator calls himself a scribe to enable the old woman, as he thinks, to understand his profession, only to ironically adopt this status in the narrative as a whole). His memory here, according to literary convention, must be accepted as perfect. This interest of the narrator in his character is something especially true of the frame narrator in Brentano's Geschichte vom braven Kasperl und dem schönen Annerl, and also the pupil in Arnim's Die Verkleidungen des deutschen Hofmeisters... and Hoffmann's narrator in Ritter Gluck. By reproducing the narrative of the character exactly as it was told, the narrator is subordinating his own subjectivity to the subjectivity of his character, and as a result abdicates his position as narrator in their favour. This type of narrator and the concept of a direct reproduction may at first sight seem a contradiction in terms in relation to the aspects of narrative form we have been considering, but becomes perhaps more understandable when seen in relation to the Romantic interest in folk-literature. The poet here is seen as a receptacle for the material of the people, it is their creativity he is concerned to present. This is the basis of the narrative situation in Geschichte vom braven Kasperl und dem schönen Annerl. In this work, and in Die Verkleidungen des französischen Hofmeisters, the two kinds of narrator are contrasted. The comparison of the two versions of the Chronika above may also act as an illustration of how Brentano has moved from one kind of narrator to the other.

A typical narrative feature of first-person narratives in the Romantic period is a so-called synthetic structure, a term which describes a narrative which follows events as they happen, rather than one which looks back at them from a position of future knowledge (analytic narration). In works of this former type, the events narrated are presented very directly and

immediately to the reader, as, for example, in Die Verkleidungen des französischen Hofmeisters... and in Der Sänger, where we hear of the events of the day as written in letters almost every night (although as the narrator in Arnim's work becomes increasingly involved in events his reports become less frequent) (59). Hoffmann's Die Abenteuer der Silvester-Nacht and Don Juan are also at least partly constructed in the form of a letter, written immediately after the events experienced, as is Peter Schlemihl by Chamisso (60). Another interesting work by Hoffmann is Des Vetters Eckfenster where the two cousins describe a scene as they see it develop before their eyes (61). The immediacy of this narrative situation is reflected in the use of the present tense in all the above works.

Even when narrating past events, however, the Romantic narrator reproduces the experience of the 'erlebendes Ich', as distinct from the 'erzählendes Ich' with its greater knowledge (62). In Die Elixiere des Teufels the prior tells Medardus to write down his experiences exactly as he experienced them. The reason he gives for this procedure is that, in this way, Medardus will re-live his past (with the goal of finally overcoming it):

Du magst...die Geschichte deines Lebens genau aufschreiben. Keinen der merkwürdigen Vorfälle, auch selbst der unbedeutenderen, vorzüglich nichts was dir im bunten Weltleben widerfuhr, darfst du auslassen. Die Fantasie wird dich wirklich in die Welt zurückführen, du wirst alles Grauensvolle, Possenhafte, Schauerliche und Lustige noch einmal fühlen, ja es ist möglich, dass du im Moment Aurelien anders, nicht als die Nonne Rosalia, die das Märtyrium bestand, erblickst. (63)

Medardus comments that the Prior was right, and that he did experience events and feelings again (64). The use of the 'erlebendes Ich' overcoming the 'erzählendes Ich' in this work can be illustrated by Medardus' misuse of religion to try and seduce Aurelie (65). Medardus is narrating this from a position of repentance and

re-acceptance of the Catholic church, but his description of his intentions at that moment is that of a desperate and cunning manipulator. In Berganza's narration in Nachricht von den neuesten Schicksalen des Hundes Berganza, he also finds himself re-living the events he is narrating. He tells his listener:

Du siehst, wie mich die Erzählung angreift; noch jetzt ist das Bild jener verhängnisvollen Nacht mir so lebhaft, als es je war. (66)

The perspective of the 'erlebendes Ich' means that events are reproduced as they happened. The narrator of Das öde Haus describes his experiences in connection with the house, and presents his conclusions on the mystery, at each stage of the action, as does the first narrator in Das Majorat (67). In Die drei Nüsse the woman recounts each event in her story as it happened, as does the Tannhäuser in Der getreue Eckart and Peter Schlemihl in Chamisso's work (68). In the inserted first-person narrative in Der blonde Eckbert, Bertha describes her journey in terms of what she saw and heard at each stage, as she saw and heard it as a child (69). This schema is also applied to each moment in a dramatic scene, of which every stage is reproduced. In Das Majorat the narrator relates the scene at R..sitten where he hears the ghostly noises in the night. He re-lives his attempts to reassure himself that he is only listening to some animal, or to an acoustic illusion, and how these attempts are belied by the continuation of the sounds (70). In Nachtwachen there are any number of dramatic scenes, for example in the house of the 'Freigeist' as he dies, and later when the 'devils' come for his body, also the graveyard scenes, and the scene in the church on the occasion of the burial of the nun (71). In Geschichte vom braven Kasperl... the old woman describes the dramatic events from Kasper's return to the village until his death in the graveyard, and also the scene at the execution of Jäger Jürge. The frame narrator in this work reproduces the dramatic dash to save Annerl at the end of the old woman's story (72). In the first-person insertion of the letters in Der Sandmann Nathanael reproduces the scene in

the study from his perspective at the time, reproducing each dramatic moment:

Der Vater öffnete die Flügeltür eines Wandschranks; aber ich sah, dass das, was ich so lange dafür gehalten, kein Wandschrank, sondern vielmehr eine schwarze Höhlung war, in der ein kleiner Herd stand. Coppelius trat hinzu und eine blaue Flamme knisterte auf dem Herde empor. Allerlei seltsames Geräte stand umher. Ach Gott! - wie sich nun mein alter Vater zum Feuer herabbückte, da sah er ganz anders aus....."Augen her, Augen her!" rief Coppelius mit dumpfer dröhnender Stimme. Ich kreischte auf von wildem Entsetzen gewaltig erfasst und stürzte aus meinem Versteck heraus auf dem Boden. (73)

In Don Juan the narrator reproduces his experience of the opera, and his meeting with Donna Anna with the dramatic intensity of the 'erlebendes Ich'. He relives the moment when he first realises who is sitting behind him:

Schon oft glaubte ich dicht hinter mir einen zarten, warmen Hauch gefühlt, das Knistern eines seidenen Gewandes gehört zu haben:...Jetzt, da der Vorhang gefallen war, schauete ich nach meiner Nachbarin. - Nein - keine Worte drücken mein Erstaunen aus: Donna Anna, ganz in dem Kostüme, wie ich sie eben auf dem Theater gesehen, stand hinter mir... (74)

The narrator can reproduce the situation of looking round at his surroundings and thus record what he saw, as he originally saw it. In Die Jesuiterkirche in G. the narrator describes himself entering the church and looking round. In Ritter Gluck the narrator gives a similar description of himself entering 'Gluck's' house, and, in Die Abenteuer der Silvester-Nacht, of entering the party (75). In Aus der Chronika eines fahrenden Schülers Johannes describes how he entered the house in the forest, and in the story of the 'wilden Jäger' in Die mehreren Wehmüller.. Baciochi recalls himself entering the room in the inn, and describes what he saw (76).

The information given in these works is that which the narrator had available to him at each stage. As a result, it may not be continuous or complete. In the tale

of her journey when she leaves home in Der blonde Eckbert. Bertha reproduces the gaps in consciousness she experienced due to her emotional turmoil, as do the narrators in the first scene of Die Abenteuer der Silvester-Nacht, Viktor in Der Elementargeist, and Peter Schlemihl in the dramatic scene with the man in grey in Peter Schlemihl (77). In Der blonde Eckbert the description of how Bertha sets off on her journey reads as follows:

Als der Tag graute, stand ich auf und eröffnete, fast ohne dass ich es wusste, die Tür unsrer kleinen Hütte. Ich stand auf dem freien Felde, bald darauf war ich in einem Walde. (78)

The brevity of expression and the proximity of "das Feld" to "der Wald" within the sentence convey the impression that there is no continuum of movement, merely individual moments of awareness.

In Die Elixiere des Teufels Aurelie reproduces the situation of her losing then regaining consciousness, and in Das öde Haus the narrator describes how he loses himself in a vision, and then suddenly becomes aware again of his surroundings. He describes this sensation of being suddenly awoken from a day-dream (79). In Ritter Gluck the 'reisender Enthusiast' describes how he suddenly became aware of someone else at his table, and in Don Juan something similar happens in the theatre box as he is watching the opera (80). This information is provided in the narrative only as the characters become aware of it.

In his account of his wife's experiences while he was missing, the tutor in Arnim's work Die Verkleidungen des französischen Hofmeisters.. also exploits the perspective of the 'erlebendes Ich'. At one point he says he will give her time to console herself by having a good cry, and uses this time to give his listener other information (81). This takes to an extreme the idea of reproducing events as they happened, as it suggests that, in telling the story, the narrator is still subject to the temporal structure of these events. Similarly, in his description of the old woman in the inn getting ready for bed in his

narration of the story of the 'wilden Jäger' in Die mehreren Wehmüller..., Baciochi is told by his listeners that if he does not hurry up and get her into bed, the "Schneepfen" will overcook (82).

To maintain this situation of the 'erlebendes Ich', the narrators in Nachricht von den neuesten Schicksalen des Hundes Berganza and Die drei Nüsse refuse to give their listeners more information than was available to them at the time, or in the latter case, to her husband. The woman telling her story in this latter work recounts how she received a letter asking for help from someone called Ludewig, and then tells how she had to help him because she loved him. The 'Bürgermeister', to whom she is telling her story, comments:

So haben Sie doch, meine Dame, für einen fremden Mann Zärtlichkeit empfunden?

to which she replies:

Ja, mein Herr; aber verdammen Sie mich nicht zu früh, und hören Sie meine Erzählung ruhig aus. (83)

When Johannes in Aus der Chronika eines fahrenden Schülers mentions the name of his father at the beginning of his narration he comments:

Was es aber für eine Beschaffenheit mit ihm habe, will ich hier niederschreiben, so viel ich erfahren, wenn ich zu der Zeit in meinem Leben gelange, da es mir selbst bekannt worden. (84)

This exploitation of the 'erlebendes Ich' and the reproduction of dramatic scenes point to one main strength of the first-person form. As well as being a reflection in literature of the limitations of the human condition, it affords tremendous scope for the vivid portrayal of the intense experience of reality of an individual. This is something the Romantics would clearly be attracted to, as the experience of reality they describe is so often extraordinary or even abnormal, for example in Nachtwachen, Hollins Liebeleben, Peter Schlemihl, Erscheinungen, Don Juan and Die Abenteuer der Silvester-Nacht (85). The first-person narrative brings us close to the individual and his world, and so the

Romantics used this form to bring us close to their world, for example in Peter Lebrecht and Peter Schlemihl. In Don Juan the narrator's perspective is presented in such an immediate way that the reader experiences his experience of the opera with him. Kunz writes of this work that the opera becomes inseparable from the narrator's interpretation of the opera, and identifies elements of Hoffmann's style which create this intensity of experience. One important aspect of narrative style found in the description of the opera, and in the opening scene, is the lack of 'Regieanweisungen' or tag-clauses, which means that the narrator's thoughts and words are integrated into the narrative, rather than separated off and presented specifically as an opinion. This rhetorical device adds to the persuasiveness of the experience and of the interpretation (86). In Die Serapionsbrüder, Cyprian also indicates his awareness of the persuasive force of the first-person form. As he is about to relate the story of Der Baron von B. he tells his listeners:

Ich werde der grösseren Lebendigkeit halber in der ersten Person erzählen, als sei ich selbst der Virtuose, dem alles geschehen. (87)

In Nachtwachen, Kreuzgang prefixes the narration of the father of the child Kreuzgang rescues from the convent with the comment:

Ich liebe das Selbst - drum mag er selbst reden! (88)

A comparison of the two first-person narrators in Das Majorat neatly illustrates these two main types of first-person narrator. The second narrator, the uncle, is the first-person observing narrator. He is a peripheral character, and is limited to definite sources. The first, and overall narrator, the nephew, is the intense first-person narrator who experiences and describes events in the most emotional and vivid way possible. In Rat Krespel and Die Jesuiterkirche in G. one can also point to a contrast between the frame narrator, who observes his character, and the subject of this observation, who becomes a narrator to tell - again in the most vivid way possible - his own story (through the medium of the narrator).

Because of the direct insight the first-person form provides into the individual and his perspective, every 'interesting' character must be allowed to tell his own story. This is another reason for the insets within insets, for example in Brentano's Chronika, Der Sänger, Die mehreren Wehmüller..., and Die Geschichte vom braven Kasperl... In Nachtwachen there are inset narratives by the 'Unbekannten', Kreuzgang's father, the man in the graveyard and also by Ophelia in the exchange of letters (89). In works such as Die Verkleidungen des französischen Hofmeisters..., Rat Krespel and Die Jesuiterkirche in G..., where the narrator is recording his impressions of another character, direct information from the person described is shown to be necessary. The observer is unable to understand his subject, who must therefore tell his own story.

The Fragmentation of the Narrative Form

The narrative form of the first-person work is rendered fragmentary by the synthetic construction and by the limitation to the 'erlebendes Ich'. The narrator has no overview. He simply reproduces the fragmentary process of the receiving of information. In Geschichte vom braven Kasperl..., for example, the narrator tells the story in the same fragmentary way as he heard it, and in Das öde Haus the narrator records how he tried to get information from different sources (1). In some cases, this schema can lead to the story changing in character and even becoming a different kind of story. Das Majorat, for example, begins as a ghost story, and then develops into a love story. The second narrator's interests then change the basis of the story once more, and the narrative becomes a description of family feuds and social machinations. Der Magnetiseur changes from the light-hearted to the tragic in the course of the different sections presented, and the Chronika also changes in narrative focus, due to the fact that Johannes is writing down what happens as it happens. At one point he reproduces the story of his childhood as he tells it to the 'Ritter', and the story he reads from a book as he

reads it to the Ritter's daughters. This story as a whole is characterised in the foreword as:

Die Einfassung mehrerer schönen altdeutschen Erzählungen. (2)

and it would undoubtedly have continued in the same vein. Similarly, in Die Verkleidungen des französischen Hofmeisters..., the narrator initially starts writing about his thoughts on his education, which is the purpose of the diary, but dwells more and more on his tutor until the story of his tutor's past and present adventures, in which the narrator becomes involved, takes over the narration. In her story of the first 'Bärnhäuter' in Isabella von Aegypten, Braka demonstrates how a narrator can create a fragmentary structure within a narrative due to a lack of control of the material. She forgets to tell certain facts and has to insert them at a later point in the narrative (3).

Because the narrator is telling his own story in the way he wants to, he can deliberately manipulate the narrative form simply by following his own interests. He does not have to limit himself to a straightforward informative account, he has the freedom to tell what he likes in whatever manner he chooses. This is particularly true in the narrative representation of an oral recital, where the narrator can adapt to his mood, and to the reactions of the listeners. The first-person narrator has the power to digress and dwell on the parts of his narration he is most interested in. Tieck's Peter Lebrecht is a good example of this kind of narrator (4). Hoffmann's Berganza is criticised several times by his listener for getting away from the point and dwelling on unnecessary (but for Berganza, interesting) detail, as is the tutor in Die Verkleidungen des französischen Hofmeisters when he is telling his account of his wife's experiences (5). In the story of the 'wilden Jäger' in Die mehreren Wehmüller.. Baciochi gives a long description of the old woman undressing and is entreated by his listeners to hurry up and get her into bed (6). The narrator of the story behind the painting in Doge and Dogaressa warns his listeners in advance that he can only

narrate as if he had been there himself, and this would make him of necessity "umständlich" (7). The 'Baronesse' and Paul in Der Elementargeist are similarly characterised as "geschwätzig" by the narrator, as is Chiari, a character in Prinzessin Brambilla, Schnüspelpold in Die Geheimnisse, and Aline in Meister Floh (8). In Rat Krespel, the narrator characterises Krespel as a narrator as allowing himself to get led astray by his thoughts until something finally returned him to his original subject (9). The old woman in Geschichte vom braven Kasperl und dem schönen Annerl also constructs her narration according to the principles of her own personal philosophy of cyclical recurrence, rather than as a linear sequence. She juxtaposes past and present and moves continuously between the different elements of her story, due to the fact that she interprets her material as reflecting an ever-recurring pattern. The frame narrator becomes increasingly frustrated by this (10). In some other cases, listeners may want to be given a digressive narration, particularly when they are interested in the teller. In Arnim's Angelika, die Genueserin und Cosmus, der Seilspringer "umständliches Erzählen" is given psychological motivation, as Angelika and Marianina want to hear over and over again every detail of Cosmus' adventures (11).

In telling his story, the narrator wants to convey his experiences as they happened in the most vivid way. (Again, this is particularly true of the oral narrator.) As we have seen, he will reproduce individual scenes he found important or interesting. In Die Verkleidungen des französischen Hofmeisters..., for example, the narrator describes in detail the scene with the 'Hofmeister's' wife when he, the narrator, has to dress as a woman (12). In Das öde Haus the narrator dwells on the scene in the sweet-shop, where he observes the caretaker of the house and his dog, in order to convey the atmosphere of strangeness to his listeners, who are approaching the story with the idea that his imagination has been playing tricks on him. For the same reason he develops the visions he experiences, and the general discussion on

magnetism which led him to a realisation of his own mental state (13). By making the narrative dwell on the moment, these scenes break up the narrative continuum, as is demonstrated in such works as Don Juan, Die Abenteuer der Silvester-Nacht and Nachtwachen (where Kreuzgang ironically laments his inability to narrate in an orderly way (14)). These works are a series of individual moments which are not integrated into an overall narrative structure.

Although the narrator can show his power over the events he is narrating by presenting them in a way which reflects his own interest, the fragmentary form which is thus constructed can also be interpreted as a sign of the narrator having lost control of his narrative. In an article on Brentano's Geschichte vom braven Kasperl.. Ward and Wylie argue that the narrator, by reproducing events as they happened instead of putting them into an overall interpretative category, has abdicated his responsibility as a narrator (15). As we have seen, this abdication is caused by the narrator's interest in the old woman, and in the way she tells her story. As a result of this 'direct' reproduction, the character takes over the narration from the narrator. This is also the case in Ritter Gluck and Der Sänger, and in Die Abenteuer der Silvester-Nacht, which includes the narration of Spikher, and in Die Jesuiterkirche in G. with the story of Berthold. The Chronika eines fahrenden Schülers also changes its narrator figure several times as Johannes lets each character take over the narration in turn. This variety of perspective leads to a loss of status for the narrator, as he becomes no more than a scribe. In such works, the narrator's story is literally taken over from him, and the narrative loses a central, overall point of reference. There is also a gain, however, in terms of breadth of perspective, as this enables the reader to gain a broader view of the fictional world. The Romantics' use of this device therefore in some ways enabled them to overcome the limitations of the first-person narrator form, while retaining the advantages of its intensity.

THE THIRD-PERSON NARRATOR

One of the most important developments in the Romantic period in the area of narrative perspective was the reinterpretation of the third-person narrator, who traditionally has an overall view of the events he is relating, and who acts as an "übergreifendes Ordnungselement" (1). Such a narrator would stand above all subjective and limited perspectives, and thus could help the reader find his way through the maze of different, fragmentary 'versions' and scenes used to present reality in Romantic narrative. Individual characters always have a fragmentary perspective, due to their status within the fictional world, but this is not usually the case with the third-person narrator, who traditionally occupies a superior position, which the reader is allowed to share. This kind of security was totally foreign to the Romantic 'Weltanschauung', and there is no such overall frame of reference in their works. When the third-person form is used, the narrator's position outside the fictional world does not surmount the subjective and limited perspective of the individuals within the fictional world. The reader is often merely fooled into thinking he enjoys a better overall view by the fact that the narrator has more freedom of movement, and can tell him what the characters are thinking as easily as what they are seeing. This technique can be used to increase the fragmentary and subjective nature of the portrayal, and thus give the reader less security instead of more. The devices associated with the third-person narrator such as the mediation of different characters' perspectives, or 'Innensicht' (2) were exploited by the Romantics, but did not produce a narrative which overcomes the fragmentation of the reality it presents.

The Fragmentation of the Narrative Form

The increased range of movement and information of the third-person narrator was exploited to intensify the

fragmentation of form already identified in the first-person narrative situation. Rather than order the material to create a rounded whole, the third-person narrator reproduces the diffuse nature of the information he has at his disposal.

In the same way as the first-person narrator, the third-person narrator has the freedom to tell his story in the way he wants. In this latter narrative situation, however, there is an extra dimension added due to the fact that this narrator is not imparting information on a world to which he belongs. He is therefore free from the limitations and constraints of the character-narrator and is, by definition, on a narrative plane above that of the characters and events he is describing. The third-person narrator can make the reader aware of the control he enjoys over his material in different ways. He can, for example interfere with the chronology of his account, something which is the case in Hoffmann's Märchen Der goldne Topf, Meister Floh and Die Doppeltgänger, where we read of the consequences of an event or series of events in a chapter preceding the narration of the actual events themselves (1). Similarly, in Die Brautwahl, the second chapter provides the information necessary to understand the first, and is in fact the exposition for the story as a whole. (The meeting between Edmund and Albertine is, moreover, shown to be their second, and the story of their first meeting is told on this occasion (2).) The narrator draws attention to this fact with his concluding remarks in the second chapter where he writes:

Auf welche Weise der Goldschmeid seine Operationen gegen den Geheimen Kanzleisekretär begann, hat der geneigte Leser bereits im ersten Kapitel erfahren. (3) In Signor Formica the narrator tells us of the attack on Pasquale, then explains the reasons behind it (4). In this way the narrator makes the reader aware of the fact that he is not limited by considerations of logical chronology. He constructs events according to his own rules.

The narrator may also demonstrate his formal control over the narrative by the way in which he follows his own

interests and concentrates on and develops those aspects which he finds interesting. The narrator is a storyteller, a 'Schwätzer' who is concerned to tell a story as well as he can (5). This can be illustrated by the way in which the narrator dwells on scenes which may be unimportant for the story as a whole, but which he thinks worth expanding (6). It is especially obvious where the narrator has a satirical view of the characters or situation he is describing, for example in Klein Zaches. Many scenes in this work are dwelt upon for their own entertainment value; the scene with the new Prince and his servant discussing the implementation of the 'Aufklärung', Philadelphus' description of students, the scenes with the Doctor and his attempts to explain Zaches' ills, and the satire on the "Orden des grüngefleckten Tigers" are good examples (7). In Prinzessin Brambilla one could mention in this context the scene with Chiari which turns into a satire on the "empfindsame" abbot and his concept of theatre (8). Similar comic scenes developed by the third-person narrator in Hoffmann's works include the farewell scene in Der Artushof where Traugott takes leave of Christine and her father (9), and the scene in Die Doppelgänger where the Prince has to settle the dispute between the two innkeepers, something which has no bearing on the main action of the story (10).

Similar examples can be found in Arnim's works, particularly in Isabella von Aegypten, for example Cornelius' petition to prove he is actually a man, and in the opening scene in Der tolle Invalide where the action is prefixed by an episode in which the 'Kommandant's' wooden leg takes fire (11). The comedy is dwelt upon for its own sake.

The narrator's interest in scenes for their own sake can even lead him to invent one in order to illustrate his opinion of a character or situation. This is one means of making the situation much more vivid, something the Romantic narrator is always concerned to do. In Meister Floh the narrator invents a scene in which Peregrinus asks for a young lady's hand in marriage in

order to illustrate why Peregrinus' behaviour seems unjustified (12). In Prinzessin Brambilla the narrator creates a philosopher to explain Giglio's mental state, and in Das Fräulein von Scuderi, the narrator illustrates Cardillac's character by inventing a scene between him and a would-be customer (13). In Der Artushof and Die Königsbraut the narrator creates a scene with the reader as protagonist in order to present the exposition in place of a factual report integrated into the narrative continuum (14). In Der goldne Topf the reader is also brought into a created scene to replace a description of a particular situation, namely with Veronika and Liese on the night of the equinox and with Anselmus in the crystal bottle (15). In this way the narrator stops the action to dwell on the vivid presentation of a particular moment.

The narrator may also stop the action completely to insert stories of his own. This happens with the 'Geschichte des Schneiderleins aus Sachsen' in Meister Floh (16), and again with the story of the 'Dales' in Die Brautwahl (17). The narrator here uses his characters' remarks as an excuse to develop an inset story, complete in itself. The narrator can also deliberately separate information from the main body of the narrative and make it into a separate entity, as, for example, the story of the crime wave in Paris in Das Fräulein von Scuderi (18). In Meister Johannes Wacht the narrator includes a full account of events surrounding the young lawyer's disappearance as a pleasant digression, rather than integrating it into the narrative. He comments:

Es dürfte dem geneigten Leser nicht unlieb sein, die ganze Begebenheit, die sich mit der fremden Dame und dem jungen Advokaten zugetragen, hier gleich einer episodischen Novelle eingeschaltet zu sehen. (19)

The narrator can also interrupt the narrative action with comments on the characters or the action. In Der goldne Topf the narrator discusses his story with his reader at the beginning of the fourth Vigil, and in the seventh, tenth and twelveth Vigils. In Prinzessin Brambilla the narrator also addresses his readers on frequent occasions. He excuses his digressions as

"angenehme Schnörkel" with no justification but his own interest:

Als angenehmer Schnörkel mögen daher auch die Gedanken gelten, womit dieses Kapitel begann; denn in der Tat, sie waren zur Geschichte ebensowenig nötig, als zur Schilderung von Giglios Gemütszustand, der gar nicht so seltsam und ungewöhnlich war, als man es nach dem Anlauf, den der Autor genommen, wohl denken sollte. (20)

In Isabella von Aegypten the narrator stops the narrative action to give us information on the gypsies, magic and 'Golems' (21). He also interrupts Braka's narration to describe the reactions of his listeners; how Cornelius feels superior to the 'Bärnhäuter', while Bella is horrified by the resemblance (22). Hoffmann's narrator also interrupts his story in Klein Zaches (23), and in Meister Floh he breaks off in mid-scene to give the reader additional information (24). The narrator of Signor Formica holds up his account of the conversation of his characters in order to tell us about the theatre of Signor Formica, and in Der Zusammenhang der Dinge, the break comes in mid sentence (25). These examples show the intrusive and disruptive effect the narrative voice can have on the overall structure of the narrative. The narrator of Meister Floh takes the opportunity of George and Peregrinus talking to each other in prison to explain the reason for Peregrinus's arrest, and in Der Artushof the narrator uses the time when the characters are eating their meal to describe them (26). This is an ironic attempt to overcome the situation of freezing the narrative action in order to insert information, but such insertions and asides by the narrative voice must always break the narrative sequence.

The narrator can have different areas of interest within the text, and as a result, his tale may take several different directions. The increased range and scope of this narrator means that there are often many different narrative strands present. In Der goldne Topf the world of Lindhorst and the 'Rauerin' alternates with

that of bourgeois Dresden, Meister Floh is concerned with the story of Gamahel, Distel Zeherit and Meister Floh, but also with Peregrinus' education into adult life, not to forget Knarrpanti's investigations. Prinzessin Brambilla presents a story concerning the theatre and acting, it also portrays the 'Karneval', a mysterious tale of 'Doppelgänger', and the mystical world of Urdar. A similar diffusion of narrative purpose is found in Arnim's Isabella von Aegypten, where the story of Isabella and her relationship with Karl is interrupted by accounts of the various adventures of an 'Alraun' and a 'Bärnhäuter', and which juxtaposes the fortunes of a gypsy girl and the fate of her race with descriptions of the court of Charles 5th. Melück Maria Blainville, on the other hand, begins as a love story, with witchcraft adding extra interest, before widening its focus to include the historical events of the French Revolution. In other works the narrator follows the exploits of several different characters, which requires various changes in scene and situation. An example of this would be Seltsames Begegnen und Wiedersehen, where we follow the separate fortunes of Julie and the 'Rittmeister', and where, moreover, their tragic love story is juxtaposed with the story of the acting pretensions of the servants Hans and Charlotte (27).

The co-existence of several different narrative strands means that the narrative text imparts information on different subjects. This can lead to abrupt changes in narrative focus as the narrator moves from one strand of the action to the other. In some works the different strands are kept separate, as for example in Arnim's Seltsames Begegnen und Wiedersehen, where the narrator alternately gives us information on Julie and the 'Rittmeister', and in Hoffmann's Märchen Meister Floh (where the narrator turns his attention alternately to Peregrinus and George's adventures), Die Doppelgänger (where the narrative focus changes between George and Deodatus), and Prinzessin Brambilla and Klein Zaches (where each chapter breaks into another strand or aspect of the tale) (28).

Some of these changes of narrative focus, however, can occur abruptly within one chapter, and as such they illustrate how the narrator switches from one line of interest to another as he pleases. This happens in Meister Floh, where we follow Peregrinus on his walk with Meister Floh, using the microscope to read people's thoughts, and are thus concentrating on his education into the world, only to be thrust back into the struggle of the two 'Mikroskopisten' for control of Gamaheh on his return home (29). In Prinzessin Brambilla we watch the duel fought between Giglio and Pantalon and then move to Beatrice, in mid-conversation with Giacinta (30). At the end of this work there is also an abrupt break after the conclusion of the story of the 'Urdarsee' when we move to the end of a performance at the theatre and Giglio and Giacinta's home. The relationship of one strand to the other is left unclear (31). This creates the impression of the narration as a series of individual episodes. In Der Sandmann, the narrator shows his power over his material by abruptly changing the focus of attention from Nathanael to Spalanzani and the consequences of Olimpia's exposure as an 'Automat', at a moment when we are most interested in Nathanael (32). There is also a significant change in tone here, from the tragic to the comic, which is imposed on the narrative by the narrator's intervention. Similarly, in Der Artushof we move from the description of Traugott's experiences and his feelings for himself as an artist, to the comedy of Herr Elias' attempts to understand his prospective son-in-law (33). In Isabella von Aegypten the narrative alternates between the love scene with Isabella and Karl, alone for the first time, and the burlesque scenes of the 'Alraun' at the fair. When Cornelius returns to the house this is continued as Karl, who is acting the part of a doctor, has to leave Isabella to tend to Cornelius' imaginary ills (34).

At the end of one chapter in Meister Floh, the narrator sums up the different narrative strands he has introduced thus far, ironically drawing attention to the breadth of narrative focus. A different strand is even

introduced without a change in paragraph. The original situation is that Meister Floh is telling Peregrinus about the microscope:

Herr Peregrinus Tyss, den unübersehbaren Nutzen dieser Gabe begreifend, wollte sich eben in die heissesten Danksagungen ergiessen, als zwei Abgeordnete des hohen Rats eintraten und ihm ankündigten, dass er eines schweren Vergehens angeklagt sei, und dass diese Anklage vorläufige Haft und Beschlagnahme seiner Papiere zur Folge haben müsse.

Herr Peregrinus schwur hoch und teuer, dass er sich auch nicht des geringsten Verbrechens bewusst sei. Einer der Abgeordneten meinte aber lächelnd, dass vielleicht in wenigen Stunden seine völlige Unschuld aufgeklärt sein werde, bis dahin müsse er sich aber den Befehlen der Obrigkeit fügen.

Was blieb dem Herrn Peregrinus Tyss übrig, als in den Wagen zu steigen und sich nach dem Gefängnis transportieren zu lassen.

Man kann denken, mit welchen Empfindungen er an Herrn Swammers Zimmer vorüberging.

Meister Floh sass in der Halsbinde des Gefangenen.

(35)

In Klein Zaches the narrator describes in a similarly concise way Balthasar and Fabian's return from Prosper Alpanus' Landhaus, Fabian's growing jacket, Balthasar and Pulcher's discussion, and refers back to Philadelphus' letter (36).

In spite of the narrator's position above the characters and events of the fictional world, he is not always in complete control of his narrative. This can be seen to be the case where the narrator is using source material, for example from folk-literature, which is, of course, a Romantic convention. Tieck's Der getreue Eckart is constructed in this way from different folk-tale sources; the story of the loyal vassal Eckart, and the legends of the 'Tannenhäuser' and the 'Venusberg'. It is constructed from two 'Abschnitte', different in form and

tone. The links between and within them are very loose, especially when one considers the role of Eckart in the second Abschnitt, and the introduction of the 'Tannenhäuser' in the first (37).

The use of source material can also lead specifically to a fragmentary and limited knowledge of events by the narrator, which in turn leads to gaps or breaks in the narrative. In Prinzessin Brambilla there is a sudden change in tone and perspective on Giglio and his vision of himself as a prince. The narrator apologises for this, blaming it on his partial source material:

In dem höchst merkwürdigen Originalcapriccio dem der Erzähler genau nacharbeitet, befindet sich hier eine Lücke. Um musikalisch zu reden, fehlt der Uebergang von einer Tonart zur andern, so dass der neue Akkord ohne alle gehörige Vorbereitung losschlägt. Ja, man könnte sagen, das Capriccio bräche ab mit einer unaufgelösten Dissonanz. (38)

The narrator does not know the immediate sequence of events and can only give an approximate account of subsequent events; "die fernere Fortsetzung lautet ungefähr wie folgt:...." (39). In Die Königsbraut the narrator also suddenly claims to be unable to supply the reader with the songs Amandus sings to Carota because of a gap in his sources:

Schade ist es, dass in der Chronik von Dapsulheim, aus dem diese ganze Geschichte geschöpft, diese Lieder nicht aufgeschrieben, sondern nur bemerkt worden, dass vorübergehende Bauern stehengeblieben und neugierig gefragt, was für ein Mensch denn in der Laube des Herrn Dapsul von Zabelthau solche Qualen litte, dass er solch entsetzliche Schmerzeslaute von sich geben müsse. (40)

The narrator here reveals himself as an individual subject collecting material, rather than a disembodied voice with 'supernatural' knowledge. This raises questions as to his ability to tell the story properly. In this way, the third-person narrator can be questioned on the same level as the first-person narrator. In Signor Formica, for example, the narrator 'forgets' to tell us

certain facts (that Antonio and Salvator were serenading Marianna every night) and has to add this as an aside later (41). In Liebeszauber and Der Pokal by Tieck, and Der unheimliche Gast by Hoffmann there are gaps in the narrative, and in the information given by the narrator (42). In each case he subsequently starts his narrative anew, as if he has no access to previous events, or events in the period between the two points of the action. In Der goldne Topf the third, fifth and sixth Vigils begin in the middle of a conversation, as does the work Das öde Haus. The narrator here has lost, or given up, an overview of his material.

The narrator can lose control of his material to the extent that he becomes controlled by his material. In Der Sandmann, for example, the narrator, having given us the relevant background information on Nathanael, finds himself unable to continue with the story. He writes:

Nun könnte ich getrost in der Erzählung fortfahren; aber in dem Augenblick steht Claras Bild so lebendig mir vor Augen, dass ich nicht wegschauen kann... (43)

The narrator in Der Artushof is similarly compelled by his material:

Wohl könnte ich dir, günstiger Leser! die fünf Personen, während sie bei Tische sitzen, bildlich vor Augen bringen, ich werde aber nur zu flüchtigen Umrissen gelangen...denn bald ist das Mahl geendet, und die wundersame Geschichte des wackern Traugott, die ich für dich, günstiger Leser! aufzuschreiben unternommen, reisst mich fort mit unwiderstehlicher Gewalt! (44)

The structuring of the narrative is not in his control.

In most cases, one finds that the third-person narrator in the Romantic period is a figure who is very involved with and interested in his characters, and the events about which he is writing. For this reason he concentrates on them for their own sake, in the same way as the first-person narrator. Rather than present their information indirectly, as a narrative means to an end, he lets them speak for themselves, in order that the

reader may get to know them. The characters therefore talk in their own name, and if they have something to tell they are allowed to do so in their own words. As a result, the conversations of the characters are reported, sometimes at length. In many third-person narratives the conversation of the characters is an integral part of the form, thus breaking up the narrative unity by letting the characters escape from the narrator's report (45). Most of Tieck's third-person works show signs of this, for example Liebeszauber with the conversation of the friends in the first part, and of the wedding guests in the second (46). The 'Träume sind Schäume' essay in Der Magnetiseur is also mainly constructed from the characters' discussions (47). Taken to an extreme, conversation can break up the narrative form to the extent that the characters speak in the dramatic mode, with their words prefixed merely by their name. Examples of this may be found in Prinzessin Brambilla, Die Schachtel mit der Friedenspuppe, Angelika, die Genueserin und Cosmus, der Seilspringer and Mistris Lee (48).

In conversation the characters can escape from the narrator, but when they are reported as telling a story in their own right they actually take over the narrator's role, and the narrative. The narrator's interest in his characters encourages this procedure. In Isabella von Aegypten Braka is allowed to tell her story of the first 'Bärnhäuter', Rosalie in Der tolle Invalide the story of her marriage, Angelika in Angelika, die Genueserin und Cosmus, der Seilspringer the story of her marriage, the woman in Die drei Nüsse the story behind her reaction to the 'Spruch', the 'Tannenhäuser' in Der getreue Eckart the story of his youth and his experiences in the 'Venusberg'. The main part of Der blonde Eckbert is also taken up by the narration by Bertha of the story of her youth (49). In Die Bergwerke zu Falun and in Der Runenberg the main character tells his story to a stranger, whilst in Meister Floh Leuwenhoeck and George tell their version of the Gamahen story to each other, and later, Meister Floh and Swammerdamm tell their versions to Peregrinus. Olivier tells his story to the

Fräulein von Scuderi in the work by the same name, and, within his narration, he reproduces that of Cardillac (50). In Der goldne Topf Lindhorst tells the visitors to the 'Kaffeehaus' of his mystical past and Serpentina continues the story to Anselmus as he copies the manuscript. In Prinzessin Brambilla Celionati and the old man in the palace tell the story of the 'Urdarbrunnen' (51). In Die Irrungen Theodor tells the story of his birth to his uncle, and in Klein Zaches the characters tell of their experiences with Zaches, and Fabian of his bewitched coat sleeves and tail. The character Ludwig in Der Zusammenhang der Dinge gives his friend Euchar a detailed account of his experience at the ball, and later, Euchar tells, in two parts, the story of his role in the Spanish civil war and his love for the gypsy girl seen by the friends in the opening chapter (52). In some works, the telling of stories by the characters can take over the main body of the text, as, for example, in Die mehreren Wehmüller.. (53). This means that the narrative loses its original form.

Sometimes, scenes may also be exploited to bring the reader as close as possible to the characters. As we have seen, most Romantic works are constructed from a series of dramatic scenes which describe the adventures of the characters, and are therefore made as exciting as possible. This may be seen in Die Brautwahl, where the basis of each chapter is a specific scene involving different groups of characters; chapter one relating Tusmann's adventures on the night of the equinox, chapter two Edmund's meeting with the Vosswinkels, and so on. Gradually the different strands come together for the final dramatic 'Brautwahl'. The same schema can be traced in all of Hoffmann's Märchen, for example Prinzessin Brambilla, Klein Zaches and Meister Floh, which are similarly based around dramatic confrontations between the characters (54). Dramatic scenes also form the basis of works such as Die mehreren Wehmüller.., particularly the scenes at the inn and the recognition scene at the end, when the three Wehmüller are confronted and the imposter made to confess (55). Tieck's Liebeszauber is

also a series of scenes; in Emil's room, in the square, at the dance, watching the sacrifice of the child to the dragon and the wedding scene (56). In Melück Maria Blainville the scene where the 'Graf' loses his jacket and is forced to stay with Melück, the visit to the theatre, and the attack by the revolutionaries on the castle are also dramatic highpoints, as, in Der tolle Invalide, are the leg scene, the 'Beschwörungsszene', and Rosalie's pilgrimage at the end (57). Isabella von Aegypten is another work in which the individual scene is expanded. This emphasises the motley range of characters, in a work where Emperor Charles 5th meets with an 'Alraun' and a 'Golem' (58).

In the same way as the first-person narrator, the third-person narrator follows the experiences of the characters as they happened; that is, he follows the 'erlebendes Ich', reproducing the way in which the characters collect information. Good examples of this are Das Fräulein von Scuderi and Die Schachtel mit der Friedenspuppe, where the characters are trying to solve a mystery. The situations and conversations by which means the characters collect information form the basis of the narrative (59).

We follow what happens to the characters (not necessarily always the same character due to the increased range of the third person narrator) as it happens to them. This too leads to fragmentary form, because the characters' adventures rarely follow a straight line, as for example in Meister Floh or Isabella von Aegypten, where there are so many varied incidents. In other works, such as Klein Zaches and Prinzessin Brambilla, the events of the moment are dwelt upon as they happen, for example the attempts to identify Zaches and Rosabelverde's visit to Alpanus, and in Prinzessin Brambilla, the entrance of the Märchen, and the pantomime (60).

This limitation to the 'erlebendes Ich' can be seen particularly clearly in Brentano's work Die mehreren Wehmüller... The action stops because the characters are

stranded due to the 'Pestkordon'. We have to pass the evening listening to stories because they do. We forget Wehmüller in the course of the evening as he takes no part in the conversation, being too busy drawing uniforms. The next morning, when the cordon is lifted, and the characters are able to leave, the original action is taken up again. Similarly, in Isabella von Aegypten, the characters ask Braka to tell the 'Bärnhäuter' story because it is too late to leave for the city that night. This story is therefore added to the narrative. In Der Zusammenhang der Dinge the narrator tells the reader that he too will have to attend the "ästhetischen Tee", as Euchar and Ludwig are going there (61).

Not all of the events narrated by the third-person narrator necessarily advance the action. In Isabella von Aegypten Adrian's attempts to hide Bella in his room, and the trick Karl then plays on Adrian, are both, strictly speaking, unnecessary for the development of the plot, but are part of the action, and are therefore included (62). The narrator is here following the interest of the characters (the 'erlebendes Ich') and of the moment. In another work by Arnim, Seltsames Begegnen und Wiedersehen, the comic alternates with the tragic on the evening Julie finds out that the 'Rittmeister' killed her father. When she comes home from the theatre, where the revelation has taken place, she is faced with a farcial situation with her maid (63). In this way, the tone or basis of the story can change, as it progresses according to the individual experiences of the characters as they happen. A similar change in tone can be found in Die Bergwerke zu Falun when Elis swears allegiance to the 'Bergkönigin' as a result of the light-hearted trick Ulla and her father play on him to make him realise he loves her (64). This is obviously very ironic, but its importance in this context is the way in which the narrative tone changes as a result of the characters' experiences being reproduced as they happened. In Liebeszauber, the narrative seems to change direction several times. It starts off with the friendship of the two main characters, and expands this in a comic thread.

This is interspersed with sinister happenings in the square until, finally, the first part of the narrative ends in catastrophe. The second part of the narrative follows the same pattern, the light-hearted and ominous being juxtaposed until the final disaster occurs (65). Datura Fastuosa also moves away from the original interest in the question of the marriage with the 'Professorin', to the story of a sinister plot against Eugenius (66).

This limitation to the moment can also lead to the narrator losing an overall view of events. For this reason we can gain the impression that everything has been put in, whether important or trivial. This is true of all the works mentioned above (67). As a result, information may be omitted due to the narrator being unable to know what will be important. In Die Frau von Saverne a whole new light is thrown on the main character at the very end when a new and apparently unimportant character appears. We learn (from one of the characters) that he and Saverne have been in love for years (68).

The narrator can also deliberately limit himself to his characters' knowledge of events at each moment, so that the gathering of information is cumulative only in so far as the characters add to their knowledge. In Meister Floh, for example, the first two chapters are complete in themselves. There is no indication by the narrator that the strands are linked, as the characters are unaware of this. The only exchange of information is that within each chapter. The second chapters of Klein Zaches and Der Feind similarly represent a new beginning, as the characters now described were not involved in the first chapter. In Tieck's Liebeszauber and Der Pokal the narrative is broken off and literally starts again, and the only link is the knowledge of the characters as they talk to each other.

These examples demonstrate how the presentation of events in the third-person text is fragmentary, not only because of the fragmentation of the characters' perspective, but also because this fragmentation is reproduced by the narrator in his own right. Although not

subject to the existential constraints of a first-person narrative situation, the third-person text demonstrates similar patterns of narrative construction. This obviously signifies a reinterpretation of this type of narrator. On the one hand, his position of superiority may itself lead to the break-up of the narrative form, due to his refusal to accept any limitation, or, alternatively, this position of superiority may be called into question by the narrative form.

The Fragmentation of Narrative Perspective

The third-person narrator has a much greater freedom of narrative presentation. He is not limited to the perspective of one character, nor does he have to limit the narrative perspective to one particular type. The third-person narrator can sometimes know more than his characters, sometimes only as much as they know, and sometimes less than his characters, and in this way his ability to give information can change within the narrative. To give some examples: in Der Runenberg and Die Bergwerke zu Falun, the narrator has for most of the narrative access to the thoughts of the main character, and, in the former, to a range of characters. In both cases, however, as the work progresses and the main characters move further in a certain direction, the narrative tends towards 'Aussensicht', whereby the narrator can only tell us what he, as an observer, sees (1). In Isabella von Aegypten and Melück Maria Blainville the narrator has much to say about his characters in most situations, but at important points in the narrative, he seems to lose this ability (2). In Liebeszauber and Der Pokal, the narrator in the first half of the narrative is able to give varied information about his characters, but in the second half is unable even to identify them (3). As Peregrinus returns home after becoming engaged to Röschen at the end of Meister Floh, the narrator is unable to give information on the trivial incident concerning his 'unromantic' behaviour as he yawns out of the window, then slams it shut when a passer-by makes a comment on this (4), but is subsequently able to take us

deep into Peregrinus' mind to experience his dream with him (5).

In her analysis of the 'serapiontisches Prinzip' Ilse Winter ignores the possibility of this kind of freedom of movement among the scala of narrative possibilities, and criticises it as a 'technical error'. With reference to Des Vetters Eckfenster she argues:

Der technische Fehler des Erzählens in diesen und anderen Abschnitten besteht darin, dass er die Perspektive wechselt; einmal ist er die entfernte Beobachter, der nicht mehr weiss als der Leser, ein andermal ist er der allwissender Autor, der in alles Geschehen eingeweiht ist. (6)

The third-person narrator can also use his position above the level of the events of the fictional world to present one individual scene from different perspectives. In the scene at the theatre in Melück Maria Blainville, for example, we watch events from the perspective of the 'Graf', the 'Gräfin', Melück, the observers in the theatre, and the narrator, both as omniscient commentator on his characters, and as observer (7).

What follows is a general consideration of the different kinds of perspective adopted at different times in the narrative by the third-person narrator in Romantic narrative. The aim is to look at the way in which the reader is given information, from what source and what angle, and how much reliance he can place on this information as a result.

The Storyteller Narrator

In the traditional 'storyteller' mode of narrative, whereby the narrator has the ability to move freely and has access to his characters' thoughts, the narrator has the strongest possible control over his material, and his knowledge of his characters can be very wide indeed (1).

As we have seen, the third-person narrator enjoys the benefits of a greater freedom of movement than any other narrator because he does not belong to the world he is presenting in his narrative, and as a result, he can give a wide range of information. This particular

narrative situation within the spectrum of the third-person form takes advantage of all of these possibilities. The narrator is not limited to one character, he can tell us about the activities of a range of different individuals and situations. In Isabella von Aegypten the narrator can reproduce scenes concerning Karl, Isabella, Braka, Cornelius, the 'Bärnhäuter', Frau Nietken, Cenrio and Adrian (2), or in Melück Maria Blainville, where the narrator can give information on events relating to Melück, the 'Graf', Mathilde, Frenel and Saint Lük (3). In Signor Formica the narrator follows Antonio and Salvator and can also give us Splendiano's reaction to their attack on him, as well as that of Pasquale and Marianna (4), while in Der Artushof the narrator can relate scenes describing the actions of Elias and Christine as well as Traugott (5). It is this narrator who has the power to 'follow' different characters, for example in Der goldne Topf where he tells us of Anselmus' and Veronika's adventures, and in Meister Floh, where we follow Peregrinus and George (6). However we are also present at other scenes where the main characters play no part, for example in Meister Floh at the fight in the Wirtshaus and with Knarrpanti (7). In Klein Zaches, although we follow Balthasar for most of the time, we also follow Fabian in chapter three, and also Pulcher and Adrian when they spy on Zaches having his hair combed by Rosabelverde. We are also present at different scenes with Zaches, such as the reading of the report and the Memorandum to the Prince (8). We also witness scenes which centre around Mosch Terpin, Prosper Alpanus and Rosabelverde, and, finally, we witness the dramatic scenes in Zaches' bedroom with the servants, Liese and the Doctor (9).

In Melück Maria Blainville the narrator is present as the 'Graf' and Mathilde are told about Melück's appearance at the theatre by a gossiping friend, and, later, the narrator is able to tell us that Melück has been told by the same friend that the 'Graf' will be in the theatre (10). At a later point in the work, the narrator also knows that the maid has told lies to the

mob who are about to storm the castle, and that this was because she was dismissed for theft (11).

The storyteller narrator knows many different characters, even ones who do not feature in the whole of the story, such as Frenel in Melück Maria Blainville and Constanze's uncle in Seltsames Begegnen und Wiedersehen (12). He can know characters even if the other characters do not, like Knarrpanti, who appears so unexpectedly in Meister Floh (13).

Since this type of narrator is not restricted by the limitations of the fictional world, he can take the wish to impart information from different sources to an extreme and be at different places at one time. Examples of this can be found in Isabella von Aegypten, when the scene alternates between Karl and Isabella, who are alone for the first time, and Cornelius at the fair and subsequently at home in another room (14). In Klein Zaches at the dramatic scene when Zaches' magic is broken, we watch the reactions of those present, and also the events next door where Balthasar and Candida are declaring their love (15). In Prinzessin Brambilla the narrator is able to tell us of what is happening in the café, and also with Giglio, who is elsewhere (16). The narrator in Die Schachtel mit der Friedenspuppe can give an indication of all his characters' actions after the initial investigations:

Der Baron ging zu Bette, Frenel zu seiner Frau...Die Angst lag über dem Haupte Sanseaus; St. Luce hatte die ganze Lüge durchstudiert...und bereitete sich auf den folgenden Tag vor. (17)

The knowledge this narrator has of each individual character is also wider than any other narrator's, due to his increased range and scope. This can be demonstrated by considering the way in which the narrator presents the information on characters and their situation needed for the exposition. In some cases, this information can be no more than we need to recognise the scene; for example in Die Schachtel mit der Friedenspuppe, where he mentions only the return to his home by the baron and his desire

to resume work on his land, or in Prinzessin Brambilla where the narrator recognises and introduces briefly each of his protagonists to the reader (18). Similarly, the narrator in Die mehreren Wehmüller gives the reader a minimum of background information on Wehmüller and also on the people he meets at the inn (19).

Alternatively, the narrator can give detailed information on the characters and their situation and thereby show the extent of his knowledge; for example in Liebeszauber the narrator provides the background to the characters of Emil and Roderich and the circumstances surrounding their friendship, in Klein Zaches the narrator gives information on Zaches' birth, on the country in which the story is set and on Rosabelverde (20), and in Signor Formica, the narrator provides information on Salvator, Splendiano and on Musso's theatre (21). In Das Fräulein von Scuderi the narrator gives us a detailed account of the contemporary situation in Paris, and, also at some length, of Cardillac (22); in Meister Johannes Wacht the reader is given a description of Wacht, from inside and out, to begin the story of his life (23).

In Arnim's works the same patterns can be detected. The narrator in Die Majoratsherren begins by giving background information on the 'Vetter' (24), and in Mistris Lee by giving background on the three main characters (25). The narrator in Isabella von Aegypten gives information on the contemporary situation of the gypsies, then on the death of Bella's father Michael and then Bella herself (26). This kind of information can sometimes become discursive, and this is a reflection of the narrator's extensive knowledge and his interest in his material.

From these examples we can see how well this type of narrator knows his characters. However he does not only know them at the present moment, he knows the habits of the two friends in Der Zusammenhang der Dinge (27), and of the characters in the 'Träume sind Schäume' essay in Der Magnetiseur (28). In Datura Fastuosa the narrator can

sum up the daily routine of Eugenius, the 'Professorin' and Gretchen, and knows that Sever's reaction to Eugenius is typical of him (29). In Der Artushof the narrator can tell us the details of Traugott's relationship to Herr Roos, which is the mundane, basic background to his present situation, but also the fact that he has always been fascinated by a particular picture in the Artushof (30). In Der tolle Invalide.. the narrator knows that the 'Kommandant' talks to himself in bed (31), and in Der goldne Topf he knows of Anselmus' dislike of 'Selbstredner' (32).

This narrator can also have access to the past; to past events, and to earlier stages of a character's life. Such information is usually presented as part of the background information, and is used to illuminate present actions. In Isabella von Aegypten the narrator can tell us about previous incidents in the lives of Karl, Bella and Braka which illuminate their present character (33), and in Melück Maria Blainville the narrator knows that this is not the first time that the 'Graf' has had a love affair, and also that this is not the first time he has lied in a love affair (34). In Der Zusammenhang der Dinge the narrator can give us a detailed account of the two friends' childhood, which he sees as reflecting their present characters, and in Prinzessin Brambilla he knows that Celionati has given Giglio money on previous occasions (35). The narrator in Die Doppeltgänger knows the events preceding the beginning of the narration, and consequently why Schwendy is in Hohenflüh, and in Die Brautwahl he knows of the long-standing, but secret plan to marry Albertine to Tusmann (36). The narrators in Meister Floh and Klein Zaches also display a knowledge of the past in their introductory remarks. In the former work, for example, the narrator gives an extended account of Peregrinus' childhood, his parents, as well as the immediate past, dealing with the reasons for his present way of life (37).

The narrator can also know the future, for example that of Karl in Isabella von Aegypten (38). In many works the narrator shows his knowledge of what will happen

within the scope of the narrative by the use of 'Vordeutungen'. The narrator in Meister Johannes Wacht makes great use of this (39). Examples are also found in Meister Floh, Signor Formica, Der Zusammenhang der Dinge, Prinzessin Brambilla and Die Irrungen by Hoffmann (40), and in Arnim's works Frau von Saverne, Isabella von Aegypten, Owen Tudor and Melück Maria Blainville (41). This list illustrates the predominance of this kind of information in the Märchen and the folk-tale, where the narrator knows his material well (traditionally he tells it more than once).

Another narrative tradition is that whereby the narrator gives the reader information at the end of the work which indicates how the characters will live. In this way too the narrator shows his knowledge of the future. In Die Elfen the narrator gives a final report on the situation after the elves leave and, in Der Runenberg, on life in the village after Christian has left (42). In Mistris Lee and Isabella von Aegypten we are also given information on each of the characters in turn at the end (43), and in Der goldne Topf we read of the happy end for both Anselmus and Veronika (44). The characters' future lives are also summed up by the narrators of the Märchen Klein Zaches and Meister Floh (45).

The narrator can also show the extent of his knowledge by giving more general background information, which has no direct bearing on the fictional events he is narrating. In Die Bergwerke zu Falun the narrative voice gives information on the 'Hönsning' celebrations, in Signor Formica on the 'Karneval' and on Musso's theatre and, in Isabella von Aegypten, on the contemporary situation of the gipsies, and on the theme of magic (46).

The narrator can also give information by summing up a period of time in a report in his own name between scenes within the narrative. This is something which is mostly of limited length, however, as scene tends to predominate over report in most Romantic narrative. Examples of this are found in Der Runenberg, where the narrator describes Christian's life in the village, and

in Die Elfen, which includes a description of Marie's return home (47). In Melück Maria Blainville one can see how the second part of the narrative is separated from the first, as there is a second exposition provided by the narrator (48). In Seltsames Begegnen und Wiedersehen the narrator gives a report of the present state of events in each case as he moves from Julie to the 'Rittmeister' (49), and he also gives general information on the progress of the war (50). In Isabella von Aegypten we read an account of how the characters spend some time learning a 'vornehmes Wesen' (51), and in Der Artushof the narrator provides a report of Traugott as Berklinger's pupil, Traugott's life in Rome, and his attempts to trace Felizitas (52). In this way, the narrator shows both the range of his knowledge, and his status above the 'erlebendes Ich'. He demonstrates his omnipresence, and his ability to recognise the relative importance of each stage in the action. As the narrator gives this information in his own name, these reports draw attention to his presence in the narrative.

The third-person narrator does not merely have information on his characters' background; he is, on occasion, able to look inside their minds and give information on their thoughts. This is exploited particularly with reference to the main character, such as Eckbert in Der blonde Eckbert, Giglio in Prinzessin Brambilla, Scuderi in Das Fräulein von Scuderi and the 'Majoratsherr' in Die Majoratsherren. This technique of 'Innensicht' means that we are told of what a certain character is thinking about the events that are being described by the narrator. In Die Bergwerke zu Falun and Der Runenberg we are given an insight into the changing attitudes and confusion of the main character in his relationships with the ordinary world (represented by Ulla and Elisabeth), and a higher realm (found in the mine or on the 'Runenberg') (53). In Prinzessin Brambilla the narrator informs us of Giglio's thoughts and reactions to the adventures that befall him (54). Sometimes the narrative emphasis changes and we move

between characters, for example in Mistris Lee between Laudon and Lee, and in Der Runenberg between Christian and his father and Elisabeth. In Seltsames Beegnen und Wiedersehen, Klein Zaches, Die Doppeltgänger, Der goldne Topf and Meister Floh we are given insight into the mind of the character the narrator is 'following' at the time. In Die Brautwahl the narrator gives us access to the thoughts of Vosswinkel, Tusmann, Edmund and Albertine (55), in Signor Formica to Salvator, Antonio, Pasquale, Splendiano, Marianna and Pitichinaccio (56), and in Isabella von Aegypten to Isabella, Karl, Adrian, Cornelius, the 'Bärnhäuter', Braka, Frau Nietken, Cenrio and Chievres (57). Again, this technique of multiple 'Innensicht' is associated with those works which owe most to the genres of the fairy-story and the folk-tale.

New characters can also be explained to us by the use of 'Innensicht', for example Constanze's uncle's wish to marry Julie in Seltsames Beegnen und Wiedersehen (58). This insight into peripheral characters is also useful in showing their reactions to the main characters, for example Andres' reaction to Marie on her return from the 'Elfenreich' in Die Elfen, and that of the 'Gendarm' to Constanze in Seltsames Beegnen und Wiedersehen (59).

The narrator can also provide insight into more than one character at one time to indicate the contrast of individual perspective (and thus illustrate its relativity). The following extract from Isabella von Aegypten shows the thoughts of three characters as they approach the house where Isabella lives:

Der Erzherzog war in den blossen Gedanken an die schöne Unbekannte, die er an dem Tage sehen sollte, so verliebt, dass es ihm wie eine Ueberfahrt auf dem langsamen Styx zu einem neuen Leben schien...Adrian dachte heimlich an das Buch dass er bei einer Trödlerin gesehen; Cenrio an die künftige Gunst, die seiner warte, wenn der Erzherzog zur Regierung komme.
(60)

This extract demonstrates how this technique enables the reader to establish a greater insight into the personality of each of the characters. Another example

from the same work can be found when Braka is telling the story of the 'Bärnhäuter's' appearance. The narrator pauses to indicate Bella and the 'Alraun's' reactions to this:

Mit einem Schauder sah Bella bei diesen Worten die Hirse auf dem Kopfe des Alrauns, der sehr wohlzufrieden sie durch die Finger gehen liess, seiner Schönheit gegen den unsaubern Landsknecht gewiss. (61)

Another contrast of perspective is presented in the scene with Bella and Karl in Frau Nietken's house, when the narrator contrasts the thoughts of both (62). This also highlights the disparity between thoughts and actions.

In Die Bergwerke zu Falun the various reactions of the different inhabitants of the town to the return of the ship are set out in detail:

Die Herren von der ostindischen Kompagnie wandelten am Hafen auf und ab, und berechneten mit lächelnden Gesichtern den reichen Gewinn, der ihnen geworden, und hatten ihre Herzensfreude daran, wie ihr gewagtes Unternehmen nun mit jedem Jahr mehr und mehr gedeihe und das gute Götaborg im schönsten Handelsflor immer frischer und herrlicher emporblühe. Jeder sah auch deshalb die wackern Herrn mit Lust und Vergnügen an und freute sich mit ihnen, denn mit ihrem Gewinn kam ja Saft und Kraft in das rege Leben der ganzen Stadt. (63)

In another, similar example in Signor Formica, the narrator focuses in turn on Capuzzi's, Splendiano's and Pitichinaccio's experiences at the theatre (64). We are thus able to see events from different perspectives at the same time.

In Der Runenberg, the reader is given access to Christian's view of Elisabeth and his father, and theirs of him. In Die Majoratsherren we share the 'Vetter's' view of the 'Majoratsherr', and the latter's opinion of them living together as a family (65). In Mistris Lee the narrator presents the thoughts of each of the characters, and shows their inability to understand each other (66). This is also the case with Karl and Isabella in Isabella

von Aegypten, and Julie and the 'Rittmeister' in Seltsames Beegnen und Wiedersehen, where the narrator gives us the reaction of each to the apparent silence of the other (67). In Liebeszauber the narrator tells us about Emil's love for the girl who lives in the house opposite, and then uses his knowledge of her thoughts to tell us that what he did not know was that she was also very much in love with him (68). The narrator's range of knowledge here draws attention to the limitation of the individual's perspective.

Because of the access the narrator has to the minds of his characters, he can interpret their motives, for example those of the Marquis in Die Marquise de la Pivardière with regard to his marriage, Dörtje in Meister Floh (who, we are told, is deliberately trying to seduce Peregrinus by her apparently unconscious shifting of position on the couch), and those of Amalie in Die Irrungen as she plays a game with Theodor (69). Also playing a game is Albertine in Die Brautwahl, who suddenly wants a new painting of her father (70). In Das Fräulein von Scuderi the narrator also knows and can tell us the reason for Baptiste's fright at Desgrais' sudden appearance at the house (71).

The narrator in Seltsames Beegnen und Wiedersehen knows of the feelings of Julie and the 'Rittmeister' for each other, and their reasons for hiding them. He can also inform us of Constanze's motives for concealing the 'Rittmeister's' letter from Julie (72). In Isabella von Aegypten the narrator can tell us that the 'Sänger' who gives fruit to Bella does not look up because he is too modest to look someone in the eye, after doing them a good turn. He knows Adrian's motives in his punishment of Karl for being in love with a ghost after the incident in the 'haunted house', and why Braka makes such a noise when Karl and Cenrio leave the house. As Bella, disguised as a boy, lights the way for Karl, he knows that Karl has had news of his grandfather, and that his preoccupation with this renders him unable to look at Bella. He is also able to tell the reader that Chievres wants to get

control of Karl by making him his wife's lover (73). In Mistress Lee the narrator can tell us that Lee thinks Lockhart is joking when he tells her the postchaise is about to arrive, and that the thought of an elopement had been no more than a 'Rettungsbild' for her (74).

In Die Elfen, Tieck's narrator can explain why Marie is not intimidated by the 'Herrschaften', and in Der blonde Eckbert the narrator is aware of the motives behind Eckbert's wish to confide first in Walther, then in Hugo, while in Der Runenberg, the narrator is able to report Christian's reasons for leaving home (75).

A narrator who knows his characters' background, personality and their innermost thoughts can sometimes know these characters better than they do themselves. This means that the reader is given more information than that available to the characters within the fictional world, and the limitation of perspective is overcome. One can see examples of this in the way in which the narrator will comment in his own name on the characters' thoughts and interpret their reactions. He knows their unconscious motives too, for example those of Peregrinus and George with regard to Dörtje/Aline in Meister Floh (76). The narrator in Datura Fastuosa can tell us the reason for the 'Professorin's' harshness with Eugenius, who has begun to move out of his cloistered existence with her (77). In Mistress Lee the narrator gives us information the characters could not articulate for themselves. He knows the reasons for the letter she writes to Laudon, and also for her behaviour towards Lockhart once she has left with the brothers for Wales (78). He is able to account for Lee's statement to the 'Wirtin' that she has been kidnapped as due to the fact that she is unable to admit her guilt to another woman, and explains the reason for them talking about the pyramids when alone together as being because far away things take their minds off their immediate situation (79). The narrator in Isabella von Aegypten is also a good example of a narrator who knows his characters well enough to tell us what they would not be able to articulate for themselves. He knows,

for example, that Cornelius, facing Bella in the presence of 'Golem' Bella, is not really as angry as he appears to be. This anger is due to his cowardice:

Cornelius fürchtete sich gewaltig vor ihrer (Golem Bella's) Stärke; er stellte sich darum grimmiger, als er es eigentlich meinte. (80)

The narrator is also able to explain the difference between the reactions of Bella and Karl to their love:

Sie war tief, innerlich unschuldig, er aber war nur unschuldig aus Stolz. (81)

In Seltsames Begegnen und Wiedersehen too, the narrator articulates for the character when he shows how Julie's wish for revenge on Constanze grows from her anger at losing her as a friend (82).

Taken one step further, the narrator can show that he knows more than the characters in that he knows what they are not thinking. In Der Sandmann Hoffmann's narrator interprets Nathanael's opinion of Clara, drawing the conclusions Nathanael is unable to see for himself:

Der (Nathanael) dachte, kalten unempfindlichen Gemütern erschliessen sich nicht solche tiefe Geheimnisse, ohne sich deutlich bewusst zu sein, dass er Clara eben zu solchen untergeordneten Naturen zähle. (83)

When he decides to write a poem to make her appreciate his vision the narrator comments:

Wiewohl er nicht deutlich dachte, wozu denn Clara entzündet, und wozu es denn nun eigentlich führen solle, sie mit den grauenvollen Bildern zu ängstigen, die ein entsetzliches, ihre Liebe zerstörendes Geschick weissagten. (84)

In Der goldne Topf, the narrator can tell us that Anselmus has forgotten the snakes' episode, and that he can look into Veronika's eyes without remembering those of the snake:

Unerachtet es ziemlich finster geworden, glaubte er doch zum ersten Male zu bemerken, ohne dass ihm jedoch jenes wunderbare Augenpaar, das er in dem Holunderbaum geschaut, in Gedanken kam. (85)

In Die Bergwerke zu Falun the narrator knows that, due to the influence of Ulla, Elis has forgotten Torbern, and the 'Höllenschlund' he was so afraid of:

Das Herz ging dem Elis auf bei Pehrson Dahlsjöhs Rede. Er dachte nicht mehr an die Schrecken des entsetzlichen Höllenschlundes, in den er geschaut.
(86)

In Meister Floh, the narrator tells us that Peregrinus asks Swammerdamm who the young lady in his room is, and that he does this without thinking that this is, in fact, the best question he could have asked:

Unwillkührlich fragte Peregrinus, wer das hülflose Frauenzimmer sei, ohne daran zu denken, dass dies in der Tat die zweckmässigste Frage war, die er tun konnte, um die Spur des seltsamen Geheimnisses zu verfolgen. (87)

Later he informs us that Peregrinus does not think about putting the microscopic glass in his eye to help him discover the truth from Dörtje:

Mocht er es auch noch so fest im Sinn behalten, dass das alles (her behaviour) Falschheit sei und nur dahin ziele, seinen Schützling in Sklaverei zu bringen, so ergriff ihn doch eine solche Verwirrung, dass er sogar nicht an das mikroskopische Glas dachte, welches ihm zum wirksamen Gegengift gedient haben würde. (88)

Hoffmann's narrator also knows also that Peregrinus' reaction to Röschen is genuine, as he knows he was not making literary comparisons:

Den Peregrinus entzückte des holden Mädchens Beginnen, ohne dass ihm dabei Werthers Lotte und ihre Butterbrote in den Sinn kamen. (89)

In Isabella von Aegypten the narrator remarks on the fact that Cornelius does not think to use his 'ahnendes Augenpaar' because of his vanity, and the narrator in Frau von Saverne comments on the vanity of the 'Nussknacker' as the reason why he could not believe Saverne meant to trick him (90). The narrator in Isabella von Aegypten can, moreover, tell us what Karl does not say to Isabella:

Von seiner Liebe schwieg er. (91)

In the same way, this narrator can also tell us what would have happened in a situation different to the one he is describing. In Melück Maria Blainville the narrator tells the reader it was a fortunate thing the 'Graf' did not hear the audience reacting angrily to his wife turning her back on them, as if he had, he would have done something foolish in his anger and pride (92). Of the 'Sänger' who gives Bella fruit but is too modest to look at her, the narrator comments:

Hätte er sie erkannt, er hätte ihr mehr, er hätte ihr alles gegeben, denn er war ihr eigen. (93)

and as Bella tries to kiss Karl before she leaves him, the narrator tells us:

Wäre er erwacht, sie hätte nie von ihm lassen können. (94)

In Mistris Lee the narrator discusses the way in which the letter from Lee to Laudon is misinterpreted by him. He adds:

Hätte im Schlusse nur ein Wort gestanden, dass die Entführung nicht stattfinden könnte, dass er den Tag nicht zu ihr kommen sollte, so wäre alles noch zu retten gewesen. (95)

and when Lee realises she is expected to leave immediately, and Laudon comes to fetch her and finds her at prayer, the narrator comments "hätte er sie nicht in ihrer Andacht gestört" (96). Similarly, in Hoffmann's Der Sandmann the narrator can tell us how Nathanael would have reacted to the attitude to Olympia of the other guests at Spalanzani's house:

Hätte Nathanael ausser der schönen Olympia noch etwas anders zu sehen vermocht, so wäre allerlei fataler Zank und Streit unvermeidlich gewesen. (97)

In Die Irrungen and Signor Formica the narrator tells us in what ways characters would have reacted differently in different circumstances. With reference to the 'Magus' whom Theodor finds to be the occupant of the bed where he had expected to find the Princess, the narrator comments:

Der Kleine (sah) so höchst possierlich aus, dass

jeder andere, der weniger gespannt auf ein Liebesabenteuer, wie der Baron in lautes Lachen ausgebrochen wäre.

and with reference to Doktor Splendiano's entrance to examine Salvator in Signor Formica:

Wäre nur Salvator nicht so auf den Tod krank, und darüber so gar grosses Herzeleid gewesen, die beiden Dirnen, mein ich, hätten, mutwillig und lustig wie sie sonst waren, laut aufgelacht über des Doktors verwunderliches Ansehn, statt dass sie sich jetzt ganz scheu in die Ecke zurückzogen. (98)

It is interesting to note that in all the above examples, the narrator's higher knowledge and wider perspective are used to emphasise the limited knowledge and restricted perspective of the individual characters. These explanations and comments by the narrator also act to draw our attention to the narrator as a reporter, and to his individual perspective.

So, this narrator has access to knowledge not available to the characters. In addition to knowing them better than they do themselves, this is due to the fact that he also has his own knowledge, gathered on his own behalf. In Signor Formica the narrator can tell us why the trick played on Pasquale and Splendiano on their return from the theatre did not work - Antonio and Salvator forgot about the servant Michele (99). The narrator, as he has a separate perspective, can see and hear things that the characters miss, as for example in Isabella von Aegypten, where the narrator tells us of some people passing by Isabella, who has been left behind by Braka and Cornelius, as Golem Bella has taken her place. They do not see her, however, nor she them (100). The narrator in this work also describes how the sight of Bella in the garden of her home on the night her father's body is passed down the stream frightens a night-watchman, who thinks her to be a ghost. He then comments that Bella is too wrapped up in her own thoughts to know this (101). In Seltsames Begegnen und Wiedersehen the narrator tells us of the contemporary significance of

the play Hans and Charlotte are performing in, then adds that neither Julie nor the 'Rittmeister' had time to notice this meaning. He also records the conversation of passers-by concerning the proposed duel, which, he then tells us, the 'Rittmeister' does not hear. Later, as Julie leaves the theatre, the narrator describes how she is too preoccupied to hear the watchman call on her to identify herself (102).

In Hoffmann's Die Königsbraut, the narrator describes laughter coming from the ground which Anna pays no attention to (103), and in Meister Floh the narrator notices that the door to the Lämmerhirt's house opens and closes by itself, something Peregrinus is too preoccupied to see (104). In Der Sandmann he notices the circumstances surrounding the new room Nathanael lives in, while Nathanael himself does not pay any great attention to this (105), and in Die Erscheinungen the narrator is able to describe how Anselmus' friend smiles at the thought of Anselmus' actions, although Anselmus does not notice it:

Der Freund musste unwillkürlich ein wenig lächeln über den wilden Heroismus des friedfertigen Anselmus, der konnte das aber nicht bemerken, da es finster war. (106)

The narrator in Datura Fastuosa also records how Eugenius is increasingly distracted from the 'Professorin' and Gretchen by describing what he does not see:

Eugenius bemerkte in seiner Freude, in seinem Entzücken nicht, dass er allein sprach, und dass sich die Professorin und Gretchen stumm und in sich gekehrt dasassen. (107)

Er bemerkte nicht den tiefen stillen Gram, der die Professorin verzehrte, nicht die Tränen die Gretchen vergoss, wenn er sie kaum eines Blicks würdigte, für kein freundliches Wort eine Antwort hatte. (108)

The narrator can therefore have knowledge beyond that of the individual characters. He can use this to give us information that remains hidden from them, for example the situation which explains the unanswered letters in

Seltsames Begegnen und Wiedersehen, in Die Doppeltgänger the fact that the Prince's brother Isidor had been hiding, in disguise, near the castle, waiting for his brother to die, and, even more significantly, the events surrounding the birth of identical children by the 'Fürstin' and 'Gräfin', and the banishment of the 'Fürstin' and Törny (109). In Die Geheimnisse the narrator can explain the 'Doppelgänger' Hff met when he went to see Schnüspelpold as a trick to deliberately confuse him, and corrects Hff's interpretation of the poem (110). This kind of information is a further illustration of the range of the narrator's knowledge, and also acts to draw attention to his perspective as individual, and as independent from that of his characters.

On the occasions when the story-teller narrator knows what his characters are thinking, he does not always just report these thoughts verbatim, as, for example, the monologues of Anselmus in Der goldne Topf and Christian in Der Runenberg, which are reproduced as quotations in inverted commas (111); he explains and interprets them in his own name, and in his own words (112). In reporting the characters' thoughts in this way, the narrator's perspective, as the reporter, is always present. In Das Fräulein von Scuderi, the narrator articulates Scuderi's doubts as to Olivier's innocence in his own words (113), and in Melück Maria Blainville, the narrator tells of the different attitudes to the relationship between Melück and the 'Graf', and how the 'Graf' found it easy to reconcile this liaison with his conscience. He distances himself from the 'Graf's' opinion he is reporting by his use of the verbs 'behaupten' and 'glauben' (114). In Isabella von Aegypten the narrator reports Karl's first feelings of love, commenting on them in connection with his future behaviour (115).

The narrator can also make his perspective known by commenting directly on characters and events. His knowledge of and access to them put him in a good

position to do so. These comments range from vague generalisations to specific judgements passed on individual characters or situations. Their discursive nature again draws our attention away from the narrative action, and towards the narrating subject.

In Isabella von Aegypten the narrator passes general remarks as an aside to events on ghosts, glasses, Dutch customs, 'Golems', the effect of pouring cold water on someone in enthusiastic mood, and wine (116). In Hoffmann's Meister Floh, the fact that women are good with children, and that they are first to recover from a surprise is remarked upon, while in Prinzessin Brambilla, the fact that once one has summoned one's evil genius, he cannot be got rid of is commented upon, and the narrator goes into detail on the subjects of 'Smorfia' and 'le beau jour' (117).

The narrator can sometimes explain a character's experience with reference to a more general interpretative context, using the individual's situation as the basis for a general truth, and thereby showing his understanding of this experience. The overall context may be no more than the statement of trivial conventional wisdom, as in the following passage from Meister Floh, in which the narrator generalises Peregrinus' situation in an ironic way:

Wohl oft hat es sich aber begeben, dass jemand gerade im höchsten Rausch der überschwenglichsten Wonne, sich recht derb die Nase stiess und plötzlich geweckt durch den irdischen Schmerz aus dem seligen Jenseits hinabfiel in das ordinäre Diesseits. Geradeso ging es Herrn Peregrinus. (118)

George's recognition of his previous relationship with Dörtje is interpreted as reflecting the idea that madness can be the awareness of a previous existence (119). The narrator also uses George's experience to illustrate how the inability to stop thinking about a girl is the first step to love (120), and Peregrinus' impetuous departure to find Aline as proof of the general truth that one cannot reason with someone in love:

Peregrinus vernahm nicht seine Stimme und Meister

Floh erfuhr, was er längst hätte wissen sollen, nämlich, dass mit dem störrigsten Menschen etwas anzufangen ist, nur nicht mit einem Verliebten. (121)

The behaviour of those in love is also generalised in Die Brautwahl (122).

In Klein Zaches the narrator comments on Fabian's gossiping:

Es lief viel Albernes mit unter, welches immer zu geschehen pflegt beim lustigen Erzählen in einem Zuge. (123)

and in Prinzessin Brambilla, the narrator interprets Giglio's immediate reaction to Beatrice's news of Giacinta as reflecting the truth that in one's enthusiasm to get something done, one will often forget the most important thing (124). In this work the narrator also discusses with reference to Giglio the reaction of all actors to criticism, and the concept of how people will always talk about someone who leaves a room (125).

In Signor Formica the narrator generalises Marianna's quickness to realise the trick that has been played on her uncle:

In demselben Augenblick tat sich auch die ihr angeborne innerste Natur des Weibes kund... (126)

The narrators in Das Fräulein von Scuderi and Signor Formica use the specific events they are describing as a basis from which to pass comment on the changeability of public opinion (127). In Die Irrungen the narrator uses the unexpected reappearance of the Greek princess to discuss the general phenomenon of Chance (128). In Seltsames Begegnen und Wiedersehen the narrator also reflects on the mysterious ways that people meet, and the fact that one cannot escape one's fate (129).

In Melück Maria Blainville the narrator makes such general comments on his characters and their reactions as "einer artigen Fremden, die nicht eitel ist, wird es leicht zu gefallen" (130). He also comments that the fact that Melück is not interested in acting for money was "eine Seltenheit in ihrem neuen Stande" (131). This narrator also makes general remarks on love, arising from his description of the relationship between the 'Graf'

and Melück (132).

The description of a character can also be generalised so that the individual character becomes representative of a certain type. In Isabella von Aegypten Cornelius' reaction to Karl and Bella's relationship is seen as typical of that of "kleine(-) Leute" (133). Adrian is called a typical 'Hofmeister', Cenrio a typical example of a certain kind of 'Fürstenhofmeister', and the 'Barnhäuter' a typical servant (134). The desire of the townspeople in Melück Maria Blainville to find some vice in Melück's character is seen as typical of "verdorbene Seelen" (135). Pasquale's behaviour in Signor Formica is related to that of 'kleine(n) Seelen', in the same way as that of Lockhart in Mistris Lee to that of "alle(n) rauhe(n) Leute(n)" (136).

The narrator can also use his characters' experience as the basis for general psychological observation, as in Der blonde Eckbert, where the narrator prefixes his account of how Bertha tells her story to Walther with the statement:

Es gibt Stunden, in denen es den Menschen änstigt, wenn er vor seinem Freunde ein Geheimnis haben soll, was er bis dahin oft mit vieler Sorgfalt verborgen hat, die Seele fühlt dann einen unwiderstehlichen Trieb, sich ganz mitzuteilen, damit er um so mehr unser Freund werde. In diesen Augenblicken geben sich die zarten Seelen einander zu erkennen, und zuweilen geschieht es wohl auch, dass einer vor der Bekanntschaft des andern zurückschreckt. (137)

Later in the same work, the narrator comments that once a person is suspicious, everything feeds this suspicion:

Wenn die Seele erst einmal zum Argwohn gespannt ist, so trifft sie auch in allen Kleinigkeiten Bestätigungen an. (138)

A similar sentiment is echoed in Hoffmann's Das Fräulein von Scuderi:

Wie es denn geschieht, dass der menschliche Geist, ist ihm ein Bild aufgegangen, emsig Farben sucht und

findet, es greller und greller auszumalen, so fand auch die Scuderi, jeden Umstand der Tat, Madelons Betragen in den kleinsten Zügen erwägend, gar vieles, jenen Verdacht zu nähren. (139)

In Isabella von Aegypten the narrator discusses with reference to Bella the idea of an "erhaltende Kraft" possessed by great individuals who are unable to cope with the trivialities of life (140). The narrator in Der Artushof also generalises Traugott's emotional experiences; his position at a stage in his life when all the threads of his existence are coming together and making him see himself and the world differently, his self-doubts as an artist, and his feelings of despair:

Du weisst, lieber Leser! dass wir alle in Traugotts Lage unsere bestimmten Stadien durchmachen müssen, wir können nicht anders. - Auf die Verzweiflung folgt ein dumpfes betäubtes Hinbrüten, in dem die Krisis eintritt, und dann geht es über zu milderem Schmerz, in dem die Natur ihre Heilmittel wirkungsvoll anzubringen weiss. (141)

In Der goldne Topf and Prinzessin Brambilla, the characters' dream-like states are also described by the narrator as something common to everyone (142). The narrator in the latter also discusses the opposite state of mind, namely a sober mood usually experienced first thing in the morning (143). In Datura Fastuosa the narrator characterises Eugenius' unconscious psychological reaction to his situation as the husband of the 'Professorin' as follows:

Wohl mag aber zehrender Krankheitsstoff sich im Innern gebären, wenn der Geist, seinen eignen Organismus verkennend, im unseligen Missverständnis, den Bedingungen des Lebens widerstrebt. (144)

In Mistris Lee the narrator comments on the dangers of keeping secrets if it is not in one's nature to do so, and on the need an individual may sometimes feel to pass over the present stage in his life to reach the stage he is thinking about (145). With regard to Lee's unwillingness to let Lockhart return to London he also comments that "Frauen in Not hören selten Gründe" (146).

The narrator in Seltsames Beegnen und Wiedersehen also passes comment on the psychology of his characters. He explains their declaration of love as a consequence of their increased intimacy due to the 'Rittmeister' sharing his story with Julie (147). He later compares the way in which Julie becomes accustomed to refusing to give food to officers to a soldier growing accustomed to beating prisoners (148).

The way in which the narrator presents and describes his characters shows his (subjective) opinion of them. Often, the narrator can have an ironic attitude towards his characters. In Brentano's Die mehreren Wehmüller.. the narrator presents Wehmüller in an comic light, as is seen in the way he describes his working practices and his flight from his friend's house (149). The satire of this figure is sympathetic; we laugh at him, but not unkindly. He becomes "unser Maler". As he returns from the "Pestkordon" to the "Wirtshaus" the narrator refers to him as "Unser Maler, durchgeräuchert wie ein Quarantänebrief" (150). Another character who becomes the butt of satire is Lindpeindler, who is introduced as "ein zartfühlender Dichter, der oft verkannt worden ist" (151).

In Seltsames Beegnen und Wiedersehen the narrator gives an ironic description of the 'Polizeikommissär's' comfortable conviction that he has discharged his duty in the case of Charlotte's theft, which is in stark contrast to the extremely uncomfortable state of apprehension in which he has left Julie. When he appears later, the Kommissär is also described ironically as a "gekränkter Biedermann" (152). In Isabella von Aegypten the narrator gives an satirical description of the characters he has gathered together. He calls Bella's lie to Braka concerning the death of her father's dog "eine recht rührende Erfindung", and refers to the mercenary Nietken as "die treffliche Frau Nietken" (153)

The narrator in Der Sandmann comments ironically on Nathanael's reaction to Olimpia as the perfect listener (154). This use of irony to reflect distance on the part of the narrator from the character he is describing is

discernible on several occasions in Meister Floh. When Meister Floh is consoling Peregrinus on the loss of Dörtje, the narrator describes his tone as one "der dem Hoffnungslosesten Zutrauen einflößen musste" (155). His descriptions of the torments of love suffered by George and Peregrinus are similarly ironic. He describes George's love affair with Dörtje as a "Liebesverhältnis...das den guten Herrn George Pepusch erst in den Himmel, dann aber der Abwechslung wegen in die Hölle versetzte" (156). He relates how George races out the room in which Dörtje is sitting with Peregrinus "nachdem er sich die Nägel sattsam zerkaut" (157), while Peregrinus' snatching of the youngest Lämmerhirt child's bread is explained as being "damit der Liebestorheit ihr Recht geschehe" (158). He refers to Peregrinus' attempt to bring Aline into a more comfortable position on the couch as "das gefährliche Wagestück" (159), and, later, after Peregrinus' emotional outburst, caused when he realises that to use the microscope to read Röschen's thoughts is to sin against her innocence, he comments on the fact that it was a good thing that Röschen had to clear the couch before they could sit down, as this gave Peregrinus time to recover and merely look a little stupid (160). The narrator also ironically praises Dörtje for her eyesight. When a soldier passes the window she has her back to, the narrator comments on her reaction as follows:

Man hätte denken sollen, dass es ihr unmöglich sein müsste, den Offizier zu gewahren, aber mächtig ist der Zauber einer neuen glänzenden Uniform! (161)

The narrator also characterises George as "die übelgelaunte Distel", and refers to Knarrpanti's "sublime(r) Schlauheit" (162).

In Prinzessin Brambilla the narrator makes fun on occasion of Giglio's vanity, for example when he thinks he is irresistible in his new costume, and also when he takes to tragic posturing (163). The narrator also gives an ironic description of Giglio's existence on a higher plane, on which terms he describes his need for some macaroni (164). Similar 'reinterpretation' of the

physical and the spiritual is found in Die Irrungen, where Theodor finds it necessary to consume a hearty meal and two bottles of champagne to do justice to his spiritual elation (165). The narrator in this work also laughs at the main character on other occasions, notably with reference to his preparations for his journey to Greece, and his plans for becoming an 'Einsiedler' (166). He comments indirectly on Theodor's pretensions to Greek royalty in the following description of Theodor explaining the circumstances of his birth to his uncle:

"Sie vergessen", sprach der Baron, indem er so mild und anmutig lächelte, wie nur irgendein griechischer Prinz zu lächeln vermag... (167)

The narrator also uses irony to give us background information. When the uncle is announced, the narrator comments that Theodor "allen Grund hatte, den alten unverheirateten steinreichen Oheim zu ehren" (168).

In Klein Zaches the narrator describes the reaction of the assembled company to Balthasar's request to read his poem:

Da die Frauen schon hinlänglich über alles verhandelt, was sich Neues in der Stadt zugetragen, da die Mädchen den letzten Ball bei dem Präsidenten gehörig durchgesprochen und sogar über die Normalform der neuesten Hüte einig worden, da die Männer unter zwei Stunden nicht auf weitere Speis- und Tränkung rechnen durften: so wurde Balthasar einstimmig aufgefordert, der Gesellschaft ja den herrlichen Genuss nicht vorzuenthalten. (169)

The narrator uses his knowledge of his characters (here - of their thoughts) to present them to the reader in a way which shows his reaction to them, and which invites a certain reaction from the reader.

The narrator may also express an explicit criticism of his characters, as for example in Meister Floh where the narrator disagrees with public opinion on Peregrinus, and in Meister Johannes Wacht, where Wacht is criticised by the narrator for intolerance and self-deception (170). The narrator in Isabella von Aegypten is very critical of

Karl, and also the rich Bürger of Geneva (171). He comments on other characters too, particularly the materialistic Cornelius and the 'Golem', and also Braka's intention in making Isabella play ghost (172). Of the 'Rittmeister' in Seltsames Beegnen und Wiedersehen the narrator comments:

Das Glück war nicht sein Element. Es machte ihn leichtsinnig und hart. (173)

The narrator also criticises Julie as "schwach" (174). Similarly, in Mistris Lee, Lee is also called weak for letting herself be persuaded to write the letter (175). The narrator in Melück Maria Blainville is most critical of 'Graf' Saintree, and also of Saint Lük (176).

The narrator may also on occasion make clear his opinion by using emotive language to describe his characters. The narrator in Datura Fastuosa, for example, talks of Eugenius' 'Gedanken der Hölle', and the narrator in Das Fräulein von Scuderi, whose language when describing the crimes of such individuals as Brinvillier, and the goodness of others such as Scuderi and Madelon, is always uncompromising (177).

The narrator can also, on the other hand, show sympathy for his characters. In Seltsames Beegnen und Wiedersehen the narrator calls Julie "die arme Julie", and also "die liebende, ernste Julie" (178). Sympathy for the female character (who is usually the victim) is also found in Mistris Lee, where Lee is called "die arme Frau", and in Isabella von Aegypten, where the narrator refers to "arme Bella" (179). The narrator in Isabella von Aegypten also calls Isabella "lieblich" and "liebenswürdig wie eine Prinzess" (180). He describes his reaction to Isabella at the beginning of the work by means of an emotive image of a bird drinking her tears (181).

The narrator may also put forward an opinion which justifies his characters' perspectives. In Meister Floh the narrator justifies Peregrinus' reaction to Aline by generalising the experience (again we see how the

narrator knows what would have happened):

Hatte die ganze Erscheinung der fremden Dame, aller Anmut und Lieblichkeit unerachtet, dennoch etwas Spukhaftes, das auch andern, die die Nähe eines Frauenzimmers nicht so gescheut, als Peregrinus, recht durch alle Glieder fröstelnd empfunden haben würden. (182)

Similarly, in Der Artushof Berklinger and his 'son' have a strong effect on Traugott; but not only on Traugott:

Die Erscheinung dieser beiden Gestalten hatte auch in der Tat so etwas Verwunderliches, das selbst das Personal im Comptoir davon ergriffen wurde. (183)

Of Theodor's reaction to the advertisement concerning the 'Brieftasche' in Die Irrungen the narrator comments:

Freilich möchte aber auch wohl jeder andere, trug er auch nicht, so wie Theodor, beständig chimärische Abenteuer im Sinn, bei den Umständen wie sie hier zutrafen, in grosse Verwunderung, ja in tiefes Erstaunen geraten sein.

And when Theodor meets the Princess the narrator comments:

In der Tat man durfte weniger reizbar sein als der Baron, um doch wie dieser ganz hingerissen zu werden von der ausnehmenden Schönheit der Fremden....Die Fremde musste jedem für eine ganz wunderbare Erscheinung gelten! (184)

In Seltsames Beegnen und Wiedersehen the narrator justifies Julie's reaction to Constanze's remarks on the 'Rittmeister':

War es nicht natürlich, dass dieser Schimpf gegen den Geliebten die liebende, ernste Julie empört hatte? (185)

and in Mistris Lee the narrator explains and justifies Lee's behaviour:

Wir entschuldigen sie, sie war verheiratet, sehr unglücklich verheiratet gewesen und die Kraft der Unschuld schützte sie nicht mehr. (186)

Lastly, in Isabella von Aegypten, the narrator justifies Bella's inclination for the 'Alraun', and justifies her ignorance of the machinations going on around her:

Wer könnte es Bella verdenken, die von aller Politik

Europas nichts wusste, als dass der Fürst ihr Vater in derselben nicht geachtet, sondern verfolgt worden, dass sie bestimmt glaubte, der Erzherzog habe ihre Abstammung erfahren und erwähle sie zu seiner Gattin. (187)

The narrator may also specifically approve a character's thoughts, for example in Meister Floh:

Der Anblick der Schönen konnte allein ihn auf jene Spur bringen, so dachte er ganz richtig. (188)

In Das Fräulein von Scuderi, as Scuderi is about to open the box, the narrator comments:

Mit Recht hoffte sie den Aufschluss des Geheimnisses darin zu finden. (189)

In some works, the narrator may specifically pass judgement on events or situations on the basis of his knowledge of them, for example in Melück Maria Blainville he comments on the relationship between the 'Graf' and Melück:

Er liebte sie soviel weniger, als sie ihn liebte, kein Wunder, wenn er gegen sie in diesem Streite überlegen schien. (190)

In Mistris Lee the narrator starts his story by giving his opinion of the characters (191). When Lee and Laudon first declare their love he comments:

Es war der unschuldigste Augenblick ihres Lebens, es hatte sie alles überrascht, ohne sie zu erschrecken; der Zufall wollte es gut, aber der Mensch tut meist etwas zu viel. (192)

All these explanations, the background information, comments and opinions show the extent of the narrator's knowledge of characters and events. But, at the same time, they are also an indication of the way in which the narrator is imposing his interpretation and perspective on the narrative, often in a very intrusive way. They draw attention to the range of knowledge of the narrator, but, importantly, also to the subjectivity of perspective inherent in the third-person form (193).

The Reproduction of Characters' Perspectives

The third-person narrator can use his knowledge of his characters and his ability to see into their minds to reproduce their perspective, rather than to describe them in his own name. This means that the narrative presents what the characters see. Here, instead of looking into the characters' heads, the narrator looks out through their eyes at the world. The character is used as an observing medium. Instead of providing a description of a scene himself, the narrator describes what a particular character sees. This illustrates an awareness of the subjectivity of perspective, and is also a reflection of the narrator's interest in his characters.

One example may be given in detail to illustrate how this narrative situation works. In Die Irrungen the baron is looking for a new home and inadvertently enters the house where the Greek Princess is staying. In the ensuing scene, the narrator reproduces his perspective at each point, with the result that his experience is presented as it happened in the most immediate and dramatic way. We follow him up the stairs and into the room, and, still following his perspective, we look round the room and hear the voice. We then approach the bed with him, and when he pulls back the curtain we see as he does the occupant of the bed:

Der Baron stieg ohne weiteres die Treppe herauf. Vergebens sucht' er eine Klingelschnur und mochte er an diese, jene Türe im Vorsaal klopfen wie er wollte, alles blieb mäuschenstill. Endlich war's ihm, als höre er von innen heraus ein seltsames Plappern und Schwatzen. Er drückte die Türe des Gemachs, aus dem der Ton zu kommen schien auf, und befand sich in einem mit auserlesenem Geschmack und grosser Pracht ausgestaffierten Zimmer. Vorzüglich merkwürdig schien ihm das grosse Bett mit reicher seidener Draperie, Blumengewinden und vergoldetem Schnitzwerk, das in der Mitte stand.

"Lagos pipèrin étrive, kakon tys kefalis tu!"

So rief es dem Baron mit schnatternder Stimme

entgegen, ohne dass er irgend jemanden gewahrte. Er schaute um sich und - O Himmel! - auf einem zierlichen Pfeilertisch lag die verhängnisvolle Briefftasche! Er sprang hinzu, wollte sich des ihm geraubten Kleinods bemächtigen, da schrie es ihm in die Ohren:

"O diavolos jidia den yche, ke tyri epoulie."

Entsetzt prallte er zurück! - Aber in dem Augenblick vernahm er leise Seufzer, die offenbar aus dem grossen Bette kamen. 'Sie ist es! - Sie ist es!' so dachte er und das Blut stockte ihm in den Adern vor Wonne und süsser Ahnung. - Er näherte sich bebend, erblickte durch eine Spalte der Gardine eine Spitzenhaube mit bunten Bändern. "Mut - Mut", flüsterte er sich zu, fasste die Gardine, zog sie zurück. Da fuhr aus den Kissen mit einem gellenden Schrei in die Höhe - jener wunderliche kleine Alte, den er mit der Dame begegnet. (1)

In this passage, all actions, thoughts and perceptions are related to the baron. Everything is seen or heard by him, and therefore all verbs of perception are related to his particular perspective: "es war ihm", "er hörte", "er befand sich", "es schien ihm merkwürdig", "es rief dem Baron entgegen", "er gewahrte", "er vernahm", "er dachte", "er erblickte". The scene is re-presented as it was experienced by this character. In this way, the 'erlebendes Ich' of the individual character is reproduced by the third-person narrator.

In Die Bergwerke zu Falun almost all scenes are described as Elis, the main character, sees them. On his journey to Falun the narrative follows his perspective of the landscape, and we see Torbern as Elis does, when he appears to show him the way (2). Once in Falun, the crowds outside a particular house are described as Elis sees them, and as he approaches, the narrative describes what he sees as he enters the room:

Als das Lied geendet, öffnete Pehrson Dahlsjö die Türe seines Hauses und alle Bergleute traten nacheinander hinein. Elis folgte unwillkürlich und blieb an der Schwelle stehen, so dass er den ganzen

geräumigen Flur übersehen konnte, in dem die Bergleute auf Bänken Platz nahmen. Ein tüchtiges Mahl stand auf einem Tisch bereitet. (3)

The mine is also described as Elis sees it, and this enables us to follow the way in which his perspective changes from fear to wonder:

Das Herz wollte dem Elis doch mächtig schlagen, als er wieder bei dem rauchenden Höllenschlunde stand.....und Elis Fröbom merkte wohl, dass die Geschicklichkeit, die er sich als Seemann im Klettern erworben, ihm hier nichts helfen könne.

Er blickte in die paradiesischen Gefilde der herrlichsten Metallbäume und Pflanzen, an denen Steine hingen. Er sah die Jungfrauen, er schaute das hohe Antlitz der mächtigen Königin (4).

In these examples too, all perception is related to this particular character.

In Der Artushof the world is also presented through the eyes of the main character Traugott, in particular on the occasions when he sees Berklinger's paintings, when he arrives at the empty house once Berklinger has left, and in the scene in the church into which Traugott rushes to find Felizitas:

Traugott eilte sogleich mit Matuszewski nach jener Kirche, und glaubte wirklich in dem Maler, der auf einem sehr hohen Gerüste stand, den alten Berklinger zu erkennen. Von dort eilten die Freunde, ohne von dem Alten bemerkt zu sein, nach seiner Wohnung. "Sie ist es", rief Traugott, als er des Malers Tochter erblickte, die, mit weiblicher Arbeit beschäftigt, auf dem Balkon stand. "Felizitas! - meine Felizitas!" so laut aufjauchzend stürzte Traugott ins Zimmer. Das Mädchen blickte ihn ganz erschrocken an. - Sie hatte die Züge der Felizitas, sie war es aber nicht. (5)

Here the narrative reproduces Traugott's realisation that the girl is a stranger.

The technique of describing a scene through a character's eyes is exploited in almost all of Hoffmann's works. The first scene in Die Brautwahl, for instance,

describes how Tusmann is on his way home:

..Als ein seltsames Klopfen, das sich dicht neben ihm hören liess, ihn an den Boden festwurzelte.

Unten an dem Turm des alten Rathauses wurde er in dem hellen Schimmer der Reverberen eine lange hagere, in einen dunklen Mantel gehüllte Gestalt gewahr, die an die verschlossene Ladtüre des Kaufmanns Warnatz, der dort bekanntlich seine Eisenwaren feilhält, stark und stärker pochte, zurücktrat, tief seufzte, hinaufblickte nach den verfallenen Fenstern des Turms. (6)

A later scene describes Tusmann's perspective as he surprises Albertine and Edmund embracing, and we also see through his eyes as he looks into the mirror to see that the green mark made by Edmund has been wiped away, and when he sees the prize he wins in the lottery (7). The narrative is not limited to his perspective, however. We follow various characters in different scenes, for example Edmund in the scene in which he meets Albertine for the second time (8).

In Prinzessin Brambilla the narrative follows Giglio's experiences as they happen, for example we follow him in his exploration of the palace, and a description of the 'Saal' is given as Giglio enters and looks around. The surroundings at Bescapi's house where Giglio is forced to sleep are described when he awakens during the night (he thinks light is coming from a crack in the door), and the sight of Brambilla dancing with his 'Doppelgänger' is described as the couple catches Giglio's attention:

Prinzessin Brambilla liess sich nirgends sehen; aber Giglio schrie ganz ausser sich: "Prinzessin - Täubchen - Herzkind - ich finde dich doch, ich finde dich doch!" und rannte wie wahnsinnig hundert Masten um und um, bis ein tanzendes Paar ihm in die Augen fiel und seine ganze Aufmerksamkeit fesselte.... (9)

At this point (that is, at the moment when Giglio sees them) there follows a description of the couple. In a similar example to this in Die Irrungen, the Princess and her 'Magus' are described as the character Theodor

catches sight of them:

Eines Tages, als schon die Sonne zu sinken begann, war er im Begriff hinauszugehen in den Tiergarten, als auf dem Pariser Platz dicht vor dem Brandenburger Tor ihm ein Paar ins Auge fiel, das ihn festwurzelte an den Boden... (10)

In Klein Zaches Balthasar and Pulcher also suddenly see a strange sight, which again is described as it comes into their range of vision:

Als nun die Freunde weiter vorschritten, bot sich ihnen ein Schauspiel dar, so zauberhaft, dass sie vor Erstaunen erstarrt - festgewurzelt - stehenblieben... (11)

The vision they are confronted with is then described.

The narrative presents what the character sees as he sees it. The same is true of the scene in Prinzessin Brambilla in which Giglio suddenly catches sight of Beatrice by chance:

Als er über den spanischen Platz kam, sah er ein altes Weib vor sich herschreiten, die mühsam einen bedeckten Korb forttrug und die er für die alte Beatrice erkannte. (12)

She leads him back to Giacinta, and the narrator describes how he approaches her room and then finally sees her:

Das Herz pochte dem Giglio vor banger Erwartung, vor süßter Angst. Er klopfte leise an, öffnete die Türe. Da sass Giacinta, wie sonst, emsig arbeitend an dem Tisch, der vollgepackt war mit Blumen, Bändern, allerlei Zeugen usw. "Ei", rief Giacinta, indem sie Giglio mit leuchtenden Augen anblickte, "ei Signor Giglio, wo kommt Ihr auf einmal wieder her? Ich glaubte, Ihr hättet Rom längst verlassen?" - Giglio fand sein Mädchen so über alle Massen hübsch, dass er ganz verdutzt, keines Wortes mächtig, in der Türe stehenblieb. (13)

The presentation of each stage of seeing and recognising a scene is the same as that quoted from Die Irrungen at the beginning of this section.

The narrator in Prinzessin Brambilla also looks

through Giacinta's and Beatrice's eyes. At the beginning of the work he reproduces the old woman's remarks to Giacinta about the 'Karneval'. He then comments:

Während dieser Reden hatte die Alte die Lampe in Ordnung gebracht und angezündet. Als nun der helle Schein Giacinten ins Gesicht fiel, gewährte die Alte, dass ihr die bittren Tränen aus den Augen perlten.

(14)

The light enables the old woman to see the tears, and so we see them with her. Also in this scene, blood and oil from the lamp are spilled on the dress Giacinta has been making. The two woman look at the dress in dismay, and the narrator too looks at the dress through their eyes:

Unerachtet es aber gewiss, dass beides, Blut und Oel, sich auf das Kleid ergossen, so konnte doch weder die Alte, noch Giacinta auch nur die mindeste Spur eines Flecks entdecken. (15)

In Klein Zaches the narrative follows the perspectives of various characters, particularly those of Balthasar and Fabian. Balthasar, for example, witnesses the departure of his music teacher:

In einem Baumgange fortwandernd bemerkte er auf der Landstrasse einen kleinen gepackten Reisewagen, aus dem ihm jemand mit einem weissen Tuch freundlich zuwinkte. Er trat heran und erkannte Herrn Vincenzo Sbiocca... (16)

The narrator also reproduces the perspectives of the two friends, for example as they re-enter the room at Terpin's tea-party and see one more result of Zaches' magic:

Als sie eintraten, stand der Professor Mosch Terpin allein in der Mitte, die Instrumente noch in der Hand, womit er irgendein physikalisches Experiment gemacht, starres Staunen im Gesicht. Die ganze Gesellschaft hatte sich um den kleinen Zinnober gesammelt, der, den Stock untergestemmt, auf den Fussspitzen dastand und mit stolzem Blick den Beifall einnahm, der ihm von allen Seiten zuströmte. (17)

In Meister Floh the narrative reproduces mainly the perspectives of George and Peregrinus. We follow George

into Leuwenhoeck's room as everyone else leaves (due to the trick he plays with the microscope), and we follow his perspective in the narration of the events surrounding his first meeting with Dörtje. Immediately after this we watch Dörtje through the window through George's eyes (18). The narrator follows Peregrinus' perspective in the opening scene, and also as he carries Aline through the streets. We see Meister Floh as he does, and watch Aline as he does. On the occasion of the first meeting with Röschen, we also enter Lämmerhirt's house with Peregrinus (19).

The opening scene of Das Fräulein von Scuderi follows la Martiniere's perspective, and the narrator looks through her eyes at the note from the 'Kästchen' which Scuderi has just read (20). Mainly, however, the perspective we follow is that of Scuderi, for example as she watches a young man approach her in her coach on the bridge to pass her a note, and as she watches the scene as Madelon is brought out of Cardillac's house (21).

In Der Sandmann much of the second part of the narrative is seen through the eyes of Nathanael, in particular the confrontations with Coppola/Coppelius as he sells him the glass, and the scenes in the laboratory and on the tower. Olympia is also seen through his eyes, for example at the ball, and also through the telescope:

Er ergriff ein kleines sehr sauber gearbeitetes Taschenperspektiv und sah, um es zu prüfen, durch das Fenster. Noch im Leben war ihm kein Glas vorgekommen, das die Gegenstände so rein, scharf und deutlich dicht vor die Augen rückte. Unwillkürlich sah er hinein in Spalanzanis Zimmer; Olympia sass, wie gewöhnlich, vor dem kleinen Tisch, die Aermte darauf gelegt, die Hände gefaltet. - Nun erschaute Nathanael erst Olympias wunderschön geformtes Gesicht. Nur die Augen schienen ihm gar seltsam starr und tot. (22)

In the same way, the narrator looks with Giglio's eyes through the glasses given to him by Celionati in Prinzessin Brambilla:

Voll Begier ergriff Giglio die schöne glänzende übergrosse Brille, die ihm Celionati darbot und

schaute nach dem Palast. Wunderbar genug scheinen die Mauern des Palastes durchsichtiges Kristall zu werden; aber nichts, als ein buntes undeutliches Gewirre von allerlei seltsamen Gestalten stellte sich ihm dar. (23)

In Der goldne Topf Liese's house is described through the eyes of Veronika, and Lindhorst's house through those of Anselmus:

Anselmus schritt getrost hinter dem Archivarius her...sowie der Student Anselmus in die Büsche und Bäume hineinblickte, schienen lange Gänge sich in weiter Ferne auszudehnen...Der Archivarius war verschwunden, und Anselmus erblickte nur einen riesenhaften Busch glühender Feuerlilien vor sich. Von dem Anblick, von den süßen Düften des Feengartens berauscht, blieb Anselmus festgezaubert stehen. (24)

We share Anselmus' perspective in the 'Kristall', and Veronika's on the night of the equinox:

"Ei Liebchen, Liebchen, schon da! - nun warte, warte!" rief es von oben herab - und gleich darauf stand auch die Alte, mit einem Korb beladen und von ihrem Kater begleitet, vor der Tür...Als sie ins Freie kamen, regnete es nicht mehr, aber der Sturm war stärker geworden...die Alte schritt rasch fort, mit gellender Stimme rufend: "leuchte - leuchte mein Junge!" Da schlängelten und kreuzten sich blaue Blitze vor ihnen her, und Veronika wurde inne, dass der Kater knisternde Funken sprühend und leuchtend vor ihnen herumsprang, und dessen ängstliches grausiges Zetergeschrei sie vernahm, wenn der Sturm nur einen Augenblick schwieg. (25)

In the first scene the narrator reports what Anselmus hears of the reaction to the mishap with the apple cart and the subsequent reaction to the old woman's words:

Wie er sich nun durch das Gewühl geputzter Menschen durcharbeitete, hörte er überall murmeln; "Der arme junge Mann - Ei! - über das verdammte Weib!"

The narrative then follows Anselmus' perspective as he walks to the river and reproduces his vision of the

snakes in the water, and his subsequent reinterpretation of his perception (26).

This technique is not restricted to Hoffmann's prose works, although these do contain many of the clearest examples. In Tieck's works too, the narrator looks at the world through the eyes of a character. In Der Pokal we follow Ferdinand's perspective at the church, then with the old man - both as they arrive at his house (we pass through the rooms and corridors as Ferdinand does), and during the vision. There is then a break in the narrative and the perspective moves to that of the family of the old man invited to the wedding. The narrator gradually return to the latter's perspective as it becomes clear that he is Ferdinand (27).

In Liebeszauber the narrator presents the girl in the house opposite and the scene at the church through the perspective of Emil, and then follows him at the ball he visits to find his friend. After a break in the narrative the bride is presented through the perspective of the guests, and also through the perspective of the bridegroom (who turns out to be Emil) as he watches the other wedding in the village (28).

In Der Runenberg the narrative follows to a large extent the perspective of Christian. As he walks with the stranger he meets while tending his herd, the scene before them is described as they come out from the wood and look at it:

Jetzt traten sie ins Freie, und das Licht des Mondes, der oben mit seinen Hörnern über der Bergspitze stand, begrüßte sie freundlich: in unkenntlichen Formen und vielen gesonderten Massen, die der bleiche Schimmer wieder rätselhaft vereinigte, lag das gespaltene Gebürge vor ihnen, im Hintergrunde ein steiler Berg, auf welchem uralte verwitterte Ruinen schauerlich im weissen Lichte sich zeigten.

The Waldweib is presented through his perspective, as is the church, which is described as he enters it (29).

In Tieck's early fragment Ryno, the vision presented is almost entirely that of Ryno. Similarly in Der blonde

Eckbert, after Bertha's death, events are described almost exclusively through Eckbert's eyes. Immediately after confiding in Hugo, Eckbert watches his behaviour which he finds suspicious:

Kaum waren sie in den Saal getreten, als ihm beim Schein der vielen Lichter die Mienen seines Freundes nicht gefielen. Er glaubte ein hämisches Lächeln zu bemerken, es fiel ihm auf, dass er nur wenig mit ihm spreche, dass er mit den Anwesenden rede, und seiner gar nicht zu achten scheine. (30)

The narrative also follows Eckbert on his journey to the old woman's realm:

Er stieg träumend einen Hügel hinan; es war, als wenn er ein nahes munteres Bellen vernahm, Birken säuselten dazwischen, und er hörte mit wunderlichen Tönen ein Lied singen. (31)

In Die Elfen, we follow the perspective of Marie in the 'Elfenreich'. The different rooms she and Zerina enter are described as she sees them upon entering. We see what she sees, for example that the containers in one room seem full. We also overhear with Marie what the two men she meets on her return from the Elfenreich are saying about her:

Zwei Männer gingen an ihr vorüber, die sie grüssten, und sie hörte hinter sich sagen: "Das ist ein schönes Mädchen! Wo mag sie nur her sein?"

At the end of the work, when the Elves have left, the changed landscape is described as Marie opens the door and looks out (32).

In Arnim's work too, the concept of presenting a scene through the medium of a character's vision is exploited, for example in Seltsames Begegnen und Wiedersehen, where the narrative follows the perspectives of Julie and the 'Rittmeister'. We enter the room with Julie to find Charlotte practising her acting, and we descend with Julie and Constanze into the crypt where Julie's father's body is laid to rest. The narrator also follows the 'Rittmeister' on his journey back to Germany, and reproduces his perspective as, for example, he

recognises that the woman he meets on this journey is Charlotte. Later, we see through his eyes the woman he meets in the church where he takes refuge. In this work the narrator presents what each of the two main characters see of the other's behaviour and how they interpret it (33).

In Isabella von Aegypten the narrator spies with Isabella's eyes on Karl, and watches Cornelius with her. He also presents the scene with Isabella and her father's body through Braka's eyes:

Endlich kam Braka zurück, und da ihr an der Türe nicht aufgemacht worden, schlich sie in den Garten, wo sie das wunderbare Bild wie versteinert sah, den kräftigen Michael im Totenhemde mit der glänzenden silbernen Krone, über ihm das bleiche Mädchen, die schwarzen Locken über ihm hinwallend, an ihrem Klieide gehalten von dem schwarzen Hunde mit feurigen Augen. (34)

In Die Majoratsherren the narrative follows the perspective of the 'Majoratsherr'. As he sits waiting for the 'Hofdame' the narrator presents his sensations upon looking round the room (35).

Examples of this technique can also be found in those works of Brentano which make use of a third-person narrator, although, as we have seen, the first-person form is more important in his work. In Die Schachtel mit der Friedenspuppe the perspective reproduced is that of the characters faced with various mysterious events. The fight between two men in the forest (which takes place as the baron is looking for the father-in-law of the man he has invited to stay at his home) is described as the baron sees it. The narrator reproduces his gradual piecing together of the aural and visual information:

Da hörte er (der Baron) plötzlich neben sich im Gebüsch ein Geräusch, wie von zwei heftig ringenden Menschen: "Tu ne retourneras pas, malhereux!" schrie der Eine; der Andere rief: "A l'aide, à l'aide! au meurtre! on me tue!" Der Baron eilte zu, er sah den ihm beschriebenen Schwiegervater, den er suchte, von

einem Franzosen neidergeworfen, der im Begriff war, ihm ein Messer ins Herz zu stoßen. Indem er den Mörder neiderreißen wollte, hörte er deutsche Stimmen, und ein Schuss fiel, der seine Hilfe unnötig machte. (36)

To present a scene, the narrator may also exploit his knowledge of a variety of individuals within the fictional world to reproduce a more general observer perspective, rather than that of one particular character. The use of 'man' can indicate the presence of this wider perspective. This perception, however, is still related to the vision of a particular group of characters, such as the miners in Die Bergwerke zu Falun who watch Elis and Ulla and her father:

Man merkte es wohl dass Ulla gern bei ihm weilte, und auch Pehrson Dahlsjö betrachtete ihn in seinem stillen Wesen mit sichtlichem Wohlgefallen.

At the end of this work, when Elis' body is recovered, we are presented with the perspective of those present:

Man bemerkte, dass der Körper des Unglücklichen, der fälschlicherweise für versteinert gehalten, in Staub zu zerfallen begann. (37)

In Der Sandmann we are given the perspective of Olimpia of those present at Spalanzani's ball:

Man musste ihr schöngeformtes Gesicht, ihren Wuchs bewundern. Der etwas seltsam eingebogene Rücken, die wespenartige Dünne des Leibes schien von zu starkem Einschnüren bewirkt zu sein. In Schritt und Stellung hatte sie etwas Abgemessenes und Steifes, das manchem unangenehm auffiel; man schrieb es dem Zwange zu, den ihr die Gesellschaft auflegte. (38)

The passers-by outside a 'Wirtshaus' in Meister Floh are treated to an unusual fight, and we read how they see the participants' escape:

Manchem auf der Strasse wollt es auffallen, dass der schöne Geist über das Dach des gegenüberstehenden Hauses hinwegflog, der Bartscherer sich aber in dem Schlammwasser verlor, das gerade vor der Türe zwischen den Steinen sich gesammelt hatte. (39)

The general observer perspective 'man' is also found in the introduction to Der blonde Eckbert, and in Die Elfen:

Nur selten sah man Rauch dort aufsteigen, noch seltner wurde man Menschen gewahr. (40)

Where the narrator presents a scene through the perspective of a character or characters, he or they adopt the function of observer. In some cases, the perspective reported by the third-person narrator is that of a character who is acting specifically as an observer: someone who is watching another character, who is acting (41). The actor is then presented indirectly through the eyes of the observer. In Das Fräulein von Scuderi, for example, instead of describing Scuderi's perspective on entering Maintenon's house after the discovery of the contents of the box, the narrator looks at Scuderi through the eyes of Maintenon, who is watching her arrival:

Wohl musste die Marquise sich hoch verwundern, als sie das Fräulein, sonst die Würde, ja trotz ihrer hohen Jahre, die Liebenswürdigkeit, die Anmut selbst, eintreten sah blass, entstellt, mit wankenden Schritten.

In the same way, we later watch the King (who is responsible for making a decision on Olivier's fate) through the eyes of Scuderi and Maintenon (42).

In Die Bergwerke zu Falun the perspective reported is, for the most part, that of Elis, but he himself is also viewed through the eyes of other characters watching him:

Ulla schaute sich um und erblickte den armen Elis, der, glühende Röte im ganzen Gesicht, mit niedergesenktem Blick dastand - erstarrt - keines Wortes mächtig.

Alle schauten wohlgefällig auf den rüstigen Jüngling und meinten, mit seinem schlanken kräftigen Gliederbau sei er ganz zum Bergmann geboren, und an Fleiss und Frömmigkeit werd es ihm gewiss nicht fehlen. (43)

In Die Geheimnisse, Herr von T. has the task of observing and reporting on Theodor. At the tea-party, Theodor is described from the perspective of those present, who are shocked and puzzled by his careless appearance, and in Datura Fastuosa, Eugenius is described as Sever, and later, as Gretchen see him (44). In Die Marquise de la Pivardière, the return of the Marquis is seen through the eyes of those gathered for dinner with the Marquise, and the Fürst in Die Doppeltgänger also acts as witness to the fight between the two innkeepers. In the same work George Haberland is described by means of the perspective of the characters present as he enters the inn (45).

In Arnim's Seltsames Begegnen und Wiedersehen most of the action is described through the eyes of the main characters as they watch each other. The main characters are also observed by others, however, for example Julie, on her return home from Constanze's house after their confrontation, is described through the observations of passers-by (46).

In Die drei Nüsse the introductory framework is largely constructed from the observations of the family with regard to two strangers and their odd reaction to nuts, and to the little rhyme concerning them (47). In Die Schachtel mit der Friedenspuppe observation by the detective figures of those characters linked in unknown ways to the 'Schachtel' also forms a central part of the framework of the narrative, and in Der arme Raimondin, the wounded men's reactions to each other are noted by other characters observing them (48).

In Der goldne Topf Anselmus' perspective of the snakes he sees under the tree is given, and this is then contrasted with the perspective of a character watching him (49). In Der Pokal the perspective also alternates between that of Ferdinand, that of the other characters, who observe an individual identified only as 'der Alte', and subsequently that of Ferdinand again (50). In Die Elfen and Der Runenberg the narrator gives us the perspectives of Marie and Christian, but also the perspective of the elves and the villagers to them. Marie

is thus called "das fremde Kind" and Christian "der Fremde" (51).

In these examples we can see how an important character, an 'acting' character, is described by means of the perspective of other characters who are observing them. We see the character we are interested in through the eyes of an observer.

Main characters, too, are presented as watching other characters. Anselmus watches Lindhorst, whose appearance, and, more particularly, whose changes in appearance fascinate him (52), and in Das Fräulein von Scuderi, Scuderi sets great store by watching and observing those she wishes to understand, in particular Madelon and Olivier (53). In Mistress Lee Lee is initially seen only through the perspective of Laudon, who is trying to understand her behaviour and attitude (54), and in Meister Floh, we watch Peregrinus, George and Aline the housekeeper watching Aline/Dörtje (55). The character Pasquale in Signor Formica is also introduced through the perspective of Salvator when the latter watches his behaviour in the exhibition gallery on catching sight of the picture painted by Antonio (56). In Klein Zaches we know that Balthasar has dressed with particular care to go to Terpin's house (where he will see Candida), as we observe him through the eyes of Fabian who arrives to accompany him and is struck by this fact (57).

In this way, all characters, both important and peripheral, can be presented through the perspective of another character. The importance of individual vision and perspective, of watching, is emphasised.

When reality is presented through the perspective of a particular character, this can result in limitation to this perspective, in the same way as the first-person narrator can limit himself to the perspective of the 'erlebendes Ich'. Where the fictional surroundings are presented only in as far as they are perceived by a character, the information given is restricted to this specific perspective. The third-person narrator has given

up the higher perspective and knowledge of the storyteller-narrator, with the result that important information is withheld as it is not available to the characters. In Die Bergwerke zu Falun for example, the presence of another person standing behind Elis is indicated only as Elis becomes aware of it:

... Da sprach eine tiefe rauhe Stimme hinter ihm: "Ihr müsst gar grosses Unglück erfahren haben, junger Mensch, dass Ihr Euch schon jetzt, da das Leben Euch recht aufgegangen sollte, den Tod wünschet."

Elis schaute sich um, und gewahrte einen alten Bergmann, der mit übereinandergeschlagenen Armen an die Plankenwand des Schenkauses angelehnt stand, und mit ernstem durchdringenden Blick auf ihn herabschaute.

Torbern's second appearance is described in a similar way:

Mit eins gewahrte er dicht neben sich einen schwarzen Schatten und erkannte, da eben ein schneidender Luftstrom den Schwefeldampf verblies, den alten Bergmann von Götaborg, der ihm zur Seite stand. (58)

Torbern had been standing there for some time, without being noticed by Elis, and therefore without being reported by the narrator, who has limited himself to his character's vision. If the scene had been presented from the perspective of an observer, this information would have been made available sooner. Similarly in Signor Formica, as Salvator regains consciousness, the narrator indicates the presence of another person in the room only when Salvator becomes aware of it:

"Wo bin ich", rief er mit matter Stimme; - da stürzte ein junger Mensch von hübschem Ansehn, der an seinem Bette gestanden, und den er jetzt erst gewahrte, nieder auf die Knie... (59)

In Der Artushof the perspective is limited to that of Traugott in the 'Artushof'. With him we lose track of place and time until he - and we - are brought back to the present:

Das mochte schon einige Zeit gedauert haben, als ihn jemand hinterwärts auf die Schulter klopfte, und mit dumpfer Stimme rief: 'Gut - recht gut! - so lieb

ich's, das kann was werden!' - Traugott kehrte sich aus dem Traume erwachend rasch um, aber es traf ihn wie ein Blitzstrahl...er starrte hinein in das Gesicht des düstern Mannes, der vor ihm abgebildet. Dieser war es der jene Worte sprach, und neben ihm stand der zarte wunderschöne Jüngling.... (60)

Another example can be found in the scene where Christine comes in search of her errant bridegroom:

Bald darauf raschelte es draussen wie von seidenen Gewändern, und eine Stimme fragte: "Sind Sie wirklich verrückt geworden, lieber Herr Traugott, oder spassen Sie nur?" Es war Christine. (61)

Here again, the narrative follows Traugott's perspective and the process of him recognising who is approaching.

In Die Brautwahl the perspective is limited to that of Tusmann as he prepares to end his life by jumping into the fish pond. He throws his books in and, we read:

War eben im Begriff, mit einem tüchtigen Ansatz nachzuspringen, als er sich von hinten her mit starken Armen umfasst fühlte.

Zugleich vernahm er die ihm wohlbekannte Stimme des schwärzkünstlerischen Goldschmieds... (62)

The character's sensations, his aural perception, and his subsequent recognition of his assailant are again described from the perspective of the 'erlebendes Ich' of this particular individual.

Another example, from Die Königsbraut, is the description of Anna watching Corduanspitz approaching her. She finds him so repulsive that she eventually shuts her eyes so she does not have to look at him any more:

...Da fühlte sie plötzlich, dass jemand sie an der Schürze zupfe. "Kusch, Feldmann!" rief sie, meinend es sei der Hund, der sie zupfe. Es war aber nicht der Hund, vielmehr erblickte Fräulein Aennchen, als sie die Hände vom Gesicht nahm, den Herrn Baron Porphyrio von Ockerodastes, der sich mit einer beispiellosen Behendigkeit auf ihren Schoss schwang und sie mit beiden Armen umklammerte. (63)

In Der goldne Topf the perspective is limited to the character the narrative is following at each particular

time, which is most often Anselmus. We hear and recognise Paulmann's voice only as Anselmus does, we notice Veronika's blue eyes only when he becomes aware of them, and we hear the voices of the other prisoners in the crystal bottles as he does. As he leaves Lindhorst's house after copying the first manuscript, the narrator records how Anselmus hears a window being opened and how he then looks up and sees Lindhorst:

Ganz betäubt von den wunderbaren Erscheinungen blieb er vor der Haustür stehen, da wurde über ihm ein Fenster geöffnet, er schaute hinauf, es war der Archivarius Lindhorst.

When following the perspective of Veronika on her visit to Liese's house, the narrator reproduces her sudden realisation that the old woman is, in fact, her old nurse (64).

In Prinzessin Brambilla the narrator limits himself to Giglio's perspective, who is, on several occasions, roused from a daydream by another character, who in each case has approached unobserved by Giglio (and therefore by the narrator):

Ein sanfter Schlag auf die Schulter weckte ihn aus seinen Träumereien; der Ciarlatano stand vor ihm. (65)
Im Hin - und Herwandern geriet er endlich vor den Palast Pistoja und hier fühlte er sich plötzlich von hinten umfasst und eine Stimme flüsterte ihm zu: 'Täuscht mich nicht Gang und Stellung, so seid Ihr es, mein werter Signor Giglio Fava?' Giglio erkannte den Abbate Antonio Chiari. (66)

In Meister Floh the narrator reproduces George's experience of being roused from the adoration of Dörtje that he has sunk into by a nudge from his neighbour. Later, the fact that Peregrinus is in the next prison cell is reported as George sees this, as is the recognition of George by the 'Wirt', when he enters the Wirtshaus to do battle with the 'Douanier' and the 'Bartscherer' (67). In the opening scene of the Märchen, the box which should contain the toy soldiers Peregrinus has bought for himself is described as Peregrinus catches sight of it, and in the scene when Peregrinus meets Aline

for the first time, we are made to notice only when Peregrinus and the Lämmerhirt family do, that she is carrying a basket (they notice because she takes something out of it) (68). Similarly, in Das Fräulein von Scuderi, Die Irrungen, and in the sequel to the latter, Die Geheimnisse, the contents of a box and a 'Brieftasche' are described only as the characters open them and look inside (69).

The situation of a character being roused from a daydream is also reproduced in Der Pokal with reference to the character Ferdinand, who finds his friend suddenly standing beside him:

Er (Ferdinand) erwachte aus seiner Träumerei, als ihm eine alte dürre Hand auf die Schulter schlug, und ihn jemand bei Namen nannte.

Er fuhr zurück, und erkannte seinen Freund, den mürrischen Albert... (70)

In Der Runenberg the presence of the stranger who approaches Christian as he is about to walk away from his herd is indicated only as Christian becomes aware of it:

Indem er fortgehen wollte, stand ein fremder Mann hinter ihm, welcher ihn freundlich ansah und fragte, wohin er wolle. (71)

Because the information given is limited to that provided by the characters' perspective, and we therefore only hear and see what they do, we have no access to that which they do not notice or understand. The narrator here has lost the ability to collect information on his own. Anselmus, for example, is unable to take in his surroundings on his first visit to Lindhorst's house. We are presented with his initial impressions and then, as he follows Lindhorst through the house, the narrator tells us "er sah und hörte nichts mehr..." (72). As a result, no more information is given until the library is reached. This room is then described, as Anselmus has leisure and the presence of mind to take stock of it:

Endlich traten sie in ein grosses Gemach, in dem der Archivarius, den Blick in die Höhe gerichtet, stehen blieb, und Anselmus Zeit gewann, sich an dem

herrlichen Anblick, den der einfache Schmuck dieses Saals gewährte, zu weiden. (73)

Earlier in this work, Anselmus created a stir on the gondola he was sharing with Heerbrand and the Paulmanns by leaning over the side. After the ensuing confusion he notices that he is being talked about by Heerbrand and Paulmann. He is unable to hear everything said, however, and the information given to the reader reflects Anselmus' understanding:

Der Registrator Heerbrand sagte dem Konrektor Paulmann etwas ins Ohr, worauf dieser mehreres antwortete, wovon der Student Anselmus aber nur die Worte verstand: "Dergleichen Anfälle - noch nicht bemerkt?" (74)

In Nussknacker und Mausekönig we are similarly limited to Marie's information on the Doctor's diagnosis:

Dann fühlte er Mariens Puls und sie hörte wohl, dass von einem Wundfieber die Rede war. (75)

And in Das Fräulein von Scuderi the perspective is limited to the perception of Maintenon and Scuderi as they watch the King, whilst awaiting his decision on Olivier:

Endlich erschien Bontems, näherte sich dem Könige und sprach einige Worte so leise, dass beide Damen nichts davon verstanden. (76)

If the character whose perspective the narrator is adopting is unable to provide information at a given moment, there is none. In moments of extreme emotion, the character may lose consciousness, and, in this case, the limitation of perspective to that character will mean that there is a corresponding blank in the narrative. To give some examples: when Scuderi is faced with Olivier in prison she faints, and the narrator limits himself to reporting the next thing she knows, after regaining consciousness:

In der Conciergerie angekommen, führte man die Scuderi in ein grosses, helles Gemach. Nicht lange darauf vernahm sie Kettengerassel. Olivier Brusson wurde gebracht. Doch sowie er in die Türe trat, sank auch die Scuderi ohnmächtig nieder. Als sie sich

erholt hatte, war Olivier verschwunden. (77).

In Der goldne Topf this phenomenon is present with regard to both Veronika and Anselmus. Anselmus loses consciousness when attacked by Liese in the shape of a doorknocker which turns into a snake:

Die Schlange erhob ihr Haupt und legte die lange spitzige Zunge von glühendem Erz auf die Brust des Anselmus, da zerriss ein schneidender Schmerz jähling die Pulsader des Lebens und es vergingen ihm die Gedanken. - Als er wieder zu sich selbst kam, lag er auf seinem dürftigen Bettlein, vor ihm stand aber der Konrektor Paulmann und sprach: "Was treiben Sie denn um des Himmelswillen für tolles Zeug, lieber Herr Anselmus!" (78)

He also loses consciousness after blotting the manuscript, only to wake up in the 'Kristallflasche' (79). Veronika loses consciousness during the confrontation scene between Liese and the 'Archivarius' on the night of the equinox:

Die Alte stürzte heulend nieder, aber der Veronika vergingen Sinn und Gedanken. - Als sie wieder zu sich selbst kam, war es heller Tag geworden, sie lag in ihrem Bette und Fränzchen stand mit einer Tasse dampfenden Tees vor ihr. (80)

In the example indicated above from the scene in which Anselmus visits Lindhorst's house for the first time, there is also a suggestion that Anselmus has lost consciousness, and has gone into a kind of trance or dream:

Anselmus folgte beinahe besinnungslos dem davonschreitenden Archivarius, er sah und hörte nichts mehr, bis ihn der Archivarius heftig bei der Hand ergriff und sprach: "Nun sind wir an Ort und Stelle!" Anselmus erwachte wie aus einem Traum, und bemerkte nun, dass er sich in einem hohen rings mit Bücherschränken umstellten Zimmer befand, welches sich in keiner Art von einem gewöhnlichen Bibliothek-und-Studierzimmer unterschied. (81)

Peregrinus in Meister Floh also suddenly awakens as if from a dream as he carries Dörtje/Aline from the

Lämmerhirt house:

Endlich war es ihm, als erwache er mit einem Ruck aus dem Traum; er befand sich dicht vor einer Haustüre und aufschauend erkannte er sein Haus auf dem Rossmarkt. (82)

In Der Runenberg we are limited to Christian's perspective of his experience in the mountains. As a result of the overwhelming nature of this experience there are gaps in time, and subsequently in place, which are reproduced in the narrative:

Er beschaute die kostbare Tafel, in welcher sich der untersinkende Mond schwach und bläulich spiegelte.

Noch hielt er die Tafel fest in seinen Händen gepresst, als der Morgen graute und er erschöpft, schwindelnd und halb schlafend die steile Höhe hinunterstürzte.--

Die Sonne schien dem betäubten Schläfer auf sein Gesicht, der sich erwachend auf einem anmutigen Hügel wiederfand. (83)

The short, abrupt one-sentence paragraphs convey the impression of a series of flashes of consciousness. Der blonde Eckbert ends with the loss of consciousness and sanity of the main character. We are given his final perception, then there is nothing:

Eckbert lag wahnsinnig und verscheidend auf dem Boden; dumpf und verworren hörte er die Alte sprechen, den Hund bellen, und den Vogel sein Lied wiederholen. (84)

By following the perspective of the individual character, the narrator describes the characters' experience of the world, and their perception of reality. The narrator's perspective is still present in the form of the reporter who tells us what a character sees and hears. Sometimes even this separation of perspective can be lost, however, and the narrative voice can lose itself completely behind that of the character. Tag-clauses such as "er sah" or "er hörte" are omitted, with the result that the character's perception can no longer be separated from the body of the narrative. This phenomenon

has already been mentioned with respect to Hoffmann's first-person work Don Juan (85). With reference to the third-person form, critics such as Hans Georg Werner point to the increasing difficulty of separating "Aussage des Dichters" and "Vorstellungen seines Helden" in such dramatic scenes as the incident under the 'Holunderbaum' in Der goldne Topf (86). Armand De Loecker and John Reddick also draw attention in their studies on Hoffmann to the way in which the narrator disappears behind the subjective perception of the individual character (87). What the narrator is actually doing in this narrative situation is subjugating his own subjective perspective to that of his characters in the same way as the first-person narrator repressed his subjective perspective in order to reproduce the subjectivity of his character (88). The intensity of experience of the first-person form can in this way be reproduced in the third; indeed, the third-person form is, in a way, taken over by the intensity of the reproduction of the first-person. Rather than report the character's experience, the narrator relives it, as the character. Good examples of this can be found in Der goldne Topf, for example in the scene where Anselmus looks at the ring on Lindhorst's finger:

Der Student Anselmus schaute hin, und, o Wunder! der Stein warf wie aus einem brennenden Fokus Strahlen ringsherum, und die Strahlen verspannten sich zum hellen leuchtenden Kristallspiegel, in dem in mancherlei Windungen, bald einander fliehend, bald sich ineinander schlingend, die drei goldgrünen Schlänglein tanzten und hüpfen...

and in the scene in Lindhorst's house when Anselmus shows Lindhorst examples of his work, only to find that the latter is not impressed. When he remarks on this, Lindhorst asks him to look for himself:

Anselmus wurde wie vom Blitz getroffen, als ihm seine Handschrift so höchst miserabel vorkam. Da war keine Ründe in den Zügen, kein Druck richtig, kein Verhältnis der grossen und kleinen Buchstaben, ja! schülermässige schnöde Hahnenfüsse verdarben oft die

sonst ziemlich geratene Zeile. (89)

Here the narrator looks through Anselmus' eyes at the document, but without giving any indication that he is, in fact, reporting his character's perception. The use of the exclamations "o Wunder", "ja" indicates that what is being described is the character's perception, as expressed in his voice (90). Such exclamations are typical of the narrative technique known as Free Indirect Style, and indicate that the character's diction and vocabulary has taken over the narrative (91). More importantly with reference to this study, however, is the fact that in Free Indirect Style the character's perspective takes over the narrative. Der goldne Topf provides perhaps the best examples of this technique, and its presence certainly contributes to the "durchgehaltene Ironie" Hoffmann saw as characteristic of this work (92). Other examples in this work of Free Indirect Style can be found when Anselmus is described looking at Lindhorst walking away, and sees how he seems to become a vulture, when Anselmus sees the 'Topf' for the first time, and when Serpentina appears to him as a girl in the library. Anselmus' perspective is also recorded in this way when he looks at the parchment after Serpentina has told her story, thinking he has not written anything, and when he makes the blot on the parchment. As Veronika looks in the mirror she has been given by Liese and sees Anselmus, her perspective is also relived by the narrator (93). In these passages, the narrator's voice disappears behind that of the character. While we have discussed how the narrator may look through the character's eyes, in this case, he becomes the character. The latter narrative situation is, of course, an intensification of the former, and develops from dramatic scenes presented as witnessed by the character, for example the scene in Der Artushof in which Traugott sees Felizitas for the first time:

Nie hatte er hier noch das Instrument (eine Laute) gehört. - Er horchte - wie leise Seufzer schlich ein abgebrochener Gesang durch die Akkorde hin. Er drückte die Tür auf - Himmel! den Rücken ihm

zugewendet sass eine weibliche Gestalt, altteutsch gekleidet mit hohem Spitzenkragen, ganz der auf dem Gemälde gleich! - Auf das Geräusch, das Traugott unwillkürlich beim Hereintreten gemacht, erhob sich die Gestalt, legte die Laute auf den Tisch und wandte sich um. Sie war es, sie selbst! (94)

As with the passages from Der goldne Topf, this description begins with direct reference to Traugott's perspective, and gradually moves to the point where his perspective has taken over the narrative. In Der Sandmann the description of the glasses Coppola puts on the table to show Nathanael is also made from Nathanael's perspective, and is reproduced with such intensity that the narrator gradually becomes Nathanael watching them:

"Nu - Nu - Brill - Brill auf der Nas su setze, das sein meine Oke - sköne Oke!" - Und damit holte er immer mehr und mehr Brillen heraus, so, dass es auf dem ganzen Tisch seltsam zu flimmern und zu funkeln begann. Tausend Augen blickten und zuckten krampfhaft und starrten auf zum Nathanael; aber er konnte nicht wegschauen von dem Tisch, und immer mehr Brillen legte Coppola hin, und immer wilder und wilder sprangen flammende Blicke durcheinander und schossen ihre blutrote Strahlen in Nathanaels Brust. (95).

The original perception of flickering light is presented clearly as being that of Nathanael, but the idea of the thousands of eyes looking at him is integrated into the narrative. This becomes clear when one compares the final version to an earlier version in which Hoffmann wrote:

Tausend Augen blickten und zuckten krampfhaft, so schien es dem Nathanael (96)

This technique is not wholly limited to the works of Hoffmann, although most critics regard it as typical of his individual style. A similarly dramatic scene in Liebeszauber, in which Emil watches the girl sacrifice the child to the dragon, is described in accordance with the same principle:

Noch war Emil in seinen süßen Träumereien versunken, und wiederholte sich in seiner Phantasie das Bild

seiner Geliebten, als zu seinem Entsetzen die fürchterliche, die rote Alte durch das Zimmer schritt; grässlich leuchtete von ihrem Haupt und Busen das Gold im Widerschein der Lichter. Sie war wieder verschwunden. Sollte er seinen Augen trauen? War es kein Blendwerk der Nacht, welches ihm seine eigne Einbildung gespenstisch vorübergeführt hatte? Aber nein, sie kehrte zurück, noch grässlicher als zuvor... (97).

Emil's question to himself, and his answer are reproduced as part of the narrative description.

The 'Majoratsherr's' perspective in Arnim's work Die Majoratsherren is also allowed to take over the narrative in this way, for example his perception of Esther's stepmother with a crow on her head when she calls after him as he enters Esther's shop:

Der Majoratsherr ward dadurch gestört, und blickte sich um, erschrak aber, dass die Jüdin einen schwarzen Raben auf dem Kopfe trug, und verweilte. (98).

This technique represents an increase in power and scope for the narrator, but also a further decrease in status. He loses his position above the characters, as, where he had previously let another narrator take over the narrative, here he is giving way to the character whose perception he is reproducing.

In the same way as the third-person narrator may not exploit his wider view or vision to augment the perspective of an individual character, he may also give up any wider knowledge of characters and events and limit himself to the information available to and given by his characters. (Perspective here is understood as conceptual rather than perceptual.) This narrative situation is partly reflected in the inclusion of inset first-person narratives by the characters, whereby they tell their own stories, rather than the narrator telling it for them. Inset first-person narratives are found in Meister Floh, Die Irrungen, Das Fräulein von Scuderi, Das Gelübde, and also Der tolle Invalide.. and Der blonde Eckbert (99). In

Arnim's Angelika, die Genueserin und Cosmus, der Seilspringer the narrator indicates his knowledge of Angelika's past sorrows by explicitly mentioning the fact that her eyesight has been damaged by much crying, but it is Angelika herself who tells us her story, not the narrator (100). In Der goldne Topf the narrator discusses with the reader the possibility of a description by him of the scene in Nathanael's room when Coppela enters for the first time (101). In fact, the narrator decides to let Nathanael describe it himself in his letter (102). Conversation between the characters can also be used to replace 'Innensicht' and explanations by the narrator concerning his characters. Again the narrator is concerned to let individual characters speak, and thus to present the subjectivity of individual perspective. As with events described by means of a scene, we watch and listen to the characters as if they were on a stage. The narrator's perspective therefore becomes less prominent, and less important, than that of the characters. We now receive information as the characters pass it on to each other. In Liebeszauber, for example, the friends tell us about themselves and about their friendship in the course of their discussions with each other. We also receive important information from the conversation of the wedding guests later in the work (103). In Der Pokal the son tells his family about the friend he wants to invite, and later, one of the guests, the Kaufmann, gives this friend some background information on the mother of the family (104). In Die Elfen Marie's parents discuss the houses which look so dilapidated in comparison to those of the village, and information at the end of the work on the departure of the elves is given to Marie by the Fährmann. Inside the 'Elfenreich' all information is given by Zerina to Marie in the form of conversation (105).

The exposition of Tieck's Der getreue Eckart... is constructed from a song sung by a peasant, which then leads to a conversation between Eckart and his son. In this conversation Eckart explains his present situation to the boy, and later, the subject of the 'Venusberg' is

brought up in a conversation between Eckart and the old man who is searching for his sons (106). In Der Runenberg we learn of Christian's feelings as he (and not the narrator) articulates them in an inner monologue (107). It is his own father who discovers Christian's obsession with the gold left by the stranger; he finds him counting it, and challenges him, whereupon Christian explains his inability to leave it alone. Later it is Elisabeth who provides the information concerning the change in Christian's character, when she confides in his father (108). Finally, preceding his departure from the village, Christian himself explains to his father the meaning of the cry made by a root he pulled from the earth at the beginning of the work (109).

Conversation is also important in Arnim's works; for example, between Laudon and Lee in Mistris Lee, also the discussions and plotting of the characters in Isabella von Aegypten, and the conversations in Die Majoratsherren, where the 'Majoratsherr' is given information by Ursula on Esther's fiancé, and by the 'Vetter', the 'Hofdame' and Esther on Esther and his relationship to her. In Melück Maria Blainville it is Melück who tells Frenel what no one else knows, namely why she left the convent. The situation in Die Schachtel mit der Friedenspuppe is one in which all characters are called on to supply information to each other to uncover the mystery behind the box, and the relationship of each to it (110).

A similar narrative situation to this latter one is found in Hoffmann's Das Fräulein von Scuderi, where again the characters are trying to solve a mystery. Here again the exchange of information is central, as all characters have new light to shed on events (111). The narrator also uses conversation to give us background to the 'Chambre ardente' and to Cardillac (112).

Like Christian in Der Runenberg, Anselmus also provides information on himself in an inner monologue in Der goldne Topf, and information on Lindhorst's complex character is given by Lindhorst himself, Heerbrand and Serpentina. He is also discussed by the other characters

in the 'Punschszenen' (113). With regard to the supernatural characters in Die Brautwahl, Meister Floh, Die Königsbraut and Prinzessin Brambilla, here too we must rely on the information they give about themselves, and on information from other characters; no information is given by the narrator (114). In Die Doppeltgänger, information on the "weise Frau" is given by a character, just as in Der goldne Topf it is Veronika's friend who gives information about the old woman who tells the future (115).

In Klein Zaches it is Zaches' mother who tells us about her situation as she takes a rest from carrying her load. As she sleeps, further information is given by Rosabelverde, and at the end of the work, these two characters exchange information (116). Information on the main character Balthasar in this work is given to us by Fabian in his assessment of his friend's character, rather than by the narrator, who merely introduces the character (117). In Signor Formica, our information on the present state of events is received through Antonio telling Salvator of his troubles and asking for help. Salvator responds by finding out and passing on information about the situation between Pasquale and his niece (118). 'Innensicht' is exploited in these works, but most of our information comes to us through the conversation between the characters. The same is true of Die Brautwahl (119).

In Die Bergwerke zu Falun initial information on Elis is given, not by the narrator, but by Elis himself in his conversation with the sailors, and subsequently in his conversation with Torbern. His intuition that he has arrived in Falun is confirmed by the characters:

"Das ist Falun!" rief Elis. "das ist Falun, das Ziel meiner Reise!" - Er hatte recht, denn Leute die ihm hinterher wanderten bestätigten es, dass dort zwischen den Seen Runn und Warpann die Stadt Falun liege, und dass er soeben den Guffrisberg hinansteige wo die grosse Pinge oder Tagesöffnung der Erzgrube befindlich. (120)

In place of an explanation by the narrator to the

reader, Elis is told by the miners the reason for the celebration in Falun when he arrives, just as he is later told the Torbern story by a miner (121). The narrator in this work only names Elis after he has been addressed by some fellow-sailors, something which is also true of Dahlsjö and Ulla (122). In Der Artushof, we learn about Berklinger by means of the conversations Traugott has with the 'Mäkler' and with Felizitas in disguise (123).

In Die Irrungen Theodor is given information by the 'Blättlein', and in his conversations with the 'Magus' and the Princess. He also gives information to his uncle (124). Die Geheimnisse, the sequel, is to a large extent constructed from information passed between characters in letters, one letter containing a detailed conversation between the baron and Schnüspelpold (125).

The exchange of information between characters is of particular importance in works with a complicated plot structure, such as Meister Floh. It is the conversations of the characters which provide the information necessary to unravel the various strands of action in this work, for example the conversations between George and Leuwenhoeck concerning the Princess Gamaheh and the Distel Zeherit, a subject further discussed by Leuwenhoeck and Swammerdamm with Peregrinus (126). Further information is gained from the conversations between Meister Floh and Peregrinus (127). Information on various aspects of the plot is also given by the housekeeper Aline, George, by the owner of the 'Wirtshaus' in which the fight between the 'Douanier' and the 'Bartscherer' takes place, and by Röschen (128).

In Prinzessin Brambilla, another structurally complex work, the main characters also introduce themselves by means of conversation (129). We first get to know Celionati by means of his speech to the citizens of Rome (130), and he also tells stories to other characters (131). We are given further information on Celionati by Giglio and Chiari (132). Giglio obtains his information on the events surrounding himself and Giacinta, and also on their 'Doppelgänger' the Prince and Princess, from conversations which he overhears, and also from Beatrice

and Celionati (133). As the 'young man' he is brought into a discussion with the 'Impressario' and Chiari (134). Giacinta also supplies information on her experiences through her conversations with Beatrice and Giglio (135). One gains the impression, in this work, that the narrator is only just able to keep up with his characters and the twists and turns of the plot.

So, the narrative describes the passing of information between characters, rather than information being passed from the narrator directly to the reader. This means that we as readers follow, and are limited to, the collection of information by the characters - we know only what they know as they come to know it - in the same way as we follow and are limited to their visual perspective. This can be demonstrated with reference to Klein Zaches, where information on each new incident concerning Zaches is given by different characters (136). The conspirators also regularly exchange information on present circumstances, for example in the scene where Balthasar first meets Pulcher, and in the letter Pulcher sends Balthasar (137). Other examples given above include Die Schachtel mit der Friedenspuppe, Das Fräulein von Scuderi, Signor Formica, Meister Floh and Prinzessin Brambilla. In these works we follow the process of finding out information, and are limited to the progress made by the characters.

The third-person narrator in this narrative situation does not provide access to information that is not available to the characters. The information we receive from the characters is the only information we receive, the narrator does not add to it in his own name, that is, outwith his report of the characters' perspective. In Die Majoratsherren, the narrator makes comments on the characters, particularly the 'Majoratsherr', but gives no more information, for example on Esther and the circumstances surrounding her death, than that made available to the 'Majoratsherr' (138). In Hoffmann's Märchen Der goldne Topf, Meister Floh and Klein Zaches.

in spite of the presence of an intrusive narrator, we learn no more than the characters whose perspective we follow. In Meister Floh, for example, none of the characters know where Peregrinus went when he left home for two years, therefore no information is given on this period (139). In this way, we have no access to what the characters do not know, in much the same way as our vision is limited to what they see. In Der Runenberg the narrator reports Christian's feeling that he has already met the stranger who comes to stay with him and his family, and his inability to remember where (140). The narrator does not add to this, for example to link this individual to the stranger who sent Christian to the 'Runenberg', with the result that the identity of these two figures remains ambiguous, as do the identities of Walther, Hugo and the old woman in Der blonde Eckbert, and Coppelius and Coppela in Der Sandmann. In Prinzessin Brambilla the narrator reports Giglio's vague feeling that the pantomime he is watching has some connection with the events of the past few days in his own life, and, on another occasion, his confused impression after his meeting with the Princess that it was not really him who spoke to her (141). Here again, the narrator does nothing to confirm, deny or explain Giglio's thoughts. Similarly, in Der arme Raimondin the narrator reports the suppositions of the characters regarding the two wounded men who seem to know each other:

Sie (the wounded men) schienen einander sehr wohl zu kennen in ihren Blicken, aber sie sprachen doch nicht zueinander, wie es den Leuten schien, aus Schwäche wegen des starken Blutverlustes. (142)

Again, verbs of perception are related to the characters. No additional information is given from the separate perspective of a narrator figure.

In the description of his characters, the narrator can also limit himself to what is known about them by other characters. This means that he does no more than reproduce their opinions. Many of Hoffmann's female characters are described by means of a selection of opinions held by a variety of individuals, for example

Clara in Der Sandmann, Albertine in Die Brautwahl, and Rosabelverde and Candida in Klein Zaches (143). Information on Peregrinus in Meister Floh is also given by characters, including opinions on where he was during the years in which he was absent from Frankfurt (144).

This pattern of limitation in the narrator's report to the knowledge of a character is clearly discernible in those works in which we follow the perspective of the character who is in a position of ignorance, or who has the least possible information of all the characters involved. Such a character is Traugott in Der Artushof, who does not even suspect the 'Jüngling' of being in fact Berklinger's daughter, while, we are told, half of Danzig knew this was the case, while Frau von Saverne in Arnim's work of the same name remains unaware of the reactions of those around her, and of various puzzling events, and is therefore totally oblivious of the possibility of any action being taken against her (145). In Prinzessin Brambilla Giglio too is ignorant, and it is indicated that other characters know more about the events he experiences than he does (146).

It is also interesting to note that some information which is reported by the narrator, and therefore seems to be a statement of his knowledge of events, is, in fact, information from a character; reproduced - but only reproduced (and not interpreted) - by the narrator. In Der Pokal the initial information concerning the relationship between Ferdinand and Franziska forms part of the narrator's report, but is, in fact, Ferdinand's thoughts as he stands and waits for her. This is indicated in retrospect by means of a direct reference to Ferdinand's perspective (147). Similarly, the comment in Isabella von Aegypten on the 'Bärnhäuter's' attempts to cheer Bella up is subsequently shown to be Bella's reaction, just as in Seltsames Begegnen und Wiedersehen (on the occasion when Julie thinks of the relationship she had with her father) and in Meister Floh (where George remembers his meeting with and subsequent

relationship with Dörtje Elverdink) the report is retrospectively attributed to the character under review (148). The narrator is here using his mind-reading abilities to give the reader access to the opinions and knowledge of the character, but, as this is presented as part of the narrator's report, the narrator is actually allowing the character to take over the narrative in a similar way to the examples of Free Indirect Style mentioned above. Here, their thoughts (as opposed to their vision) have become the basis of the narrative form (149).

By limiting himself to the knowledge of the characters, and to their learning process, the narrator is again reproducing the perspective of the 'erlebendes Ich'. His knowledge of the future is either lost, or not exploited. In this narrative situation one must therefore re-evaluate the 'Vordeutungen' discussed previously. Most are, in fact, no more than vague comments designed to increase the suspense (150).

The information produced by the narrator in his report may also be on the level of the general information available to the characters as a whole - common knowledge. In the same way as with the visual perspective, this information is usually given by means of the general and vague form of 'man'. Examples are found in Die Majoratsherren, where the townspeople spy on the 'Vetter' and the 'Hofdame' once they are married, and in the opening paragraph of Der blonde Eckbert. In Die Elfen too, the information on the 'black spot' of the countryside is that of the general consensus of opinion (151). In Der getreue Eckart und die Tannhäuser there is a statement of the vague general opinion on the 'Tannenhäuser's' disappearance, and on that of Friedrich at the end (152). Die Brautwahl also ends with a statement credited to the general perspective of 'man', this time on how the relationship between Albertine and Edmund is progressing, and Der Sandmann ends with a very general observer perspective of Clara (153). In this

latter work, the perspective given of Spalanzani and his party is also that of 'man', and this form is also used in the discussion of Spalanzani and his deception, once it is found out (154). There is a similarly general perspective given of the 'Flohbändiger' in Meister Floh (155). In Melück Maria Blainville the initial information on Melück is that of the general observations made of her by the townspeople (156). A general perspective can also be invented by the narrator, as, for example, that presented by the philosopher in Prinzessin Brambilla (157).

This kind of narrative information is made particularly vague where it takes the form of gossip. There is much gossip about Melück, for example, when she first arrives (158). Gossip is also the first kind of information we are given on Salvator in Signor Formica (159). In Die Marquise de la Pivardiere the way in which the general observer perspective can lead to gossip is demonstrated within the narrative, as the characters who observe the marquis' return interpret his reactions, and those of the 'Marquise', and draw certain conclusions. Those are then spread around the court (160). The characters' observer perspective of Theodor in Die Geheimnisse also leads to gossip when he arrives at an evening party dressed in a careless way (161). (These examples are another illustration of the importance of watching.)

This limitation by the narrator to the information of the characters, both when reported as such, and when integrated into his own report, means that the narrator is abdicating responsibility for this information. He is giving up his position as our source of knowledge and information.

The narrator limits himself to the knowledge of his characters in each scene. Where we follow one character or group of characters, our information increases as theirs does. As we have seen, however, the typical Romantic narrative is made up of a series of scenes, which limit the narrative to the moment. Where the

narrator limits himself to a particular character, he has no information above that of this particular character, even when further information has been made previously available in a different scene to a different character. In this way, the collection of knowledge is no longer a cumulative process, particularly where the perspective is limited to that of the character in a position of ignorance, or who knows the least. In Meister Floh this process is reflected in the way in which each different strand is provided with its own, separate exposition. The name 'Aline' is commented on by the narrator as part of his discussion of Peregrinus' lifestyle, and he comments that no-one knows how she got this name (162). Later, the other Aline is introduced in the narration of the experiences of George (163). A similar comment on the connotations of the name is made, but without drawing any parallel, as, of course, the other Aline is completely unknown to George. The character of the young Aline (also known as Dörtje) is described as Peregrinus sees her, and later, we are given a description of Dörtje as George sees her, without any indication that this is, in fact, the same person, as this information is unavailable to any one individual character at this time (164). Leuwenhoeck is also introduced in both the 'Peregrinus' and the 'George' strands, without the narrator being able to recognise him on the second occasion on a basis of the first (165). Also, when George sees Dörtje in a house through a window, she is described as being in the company of a 'strange man' (166). This is due to the fact that George has never met Peregrinus' lodger, Swammerdamm, who has, however, already been introduced to the reader, and is identified immediately when he comes to visit Peregrinus (who, of course, knows him well) (167). On this occasion, moreover, the narrator is able to tell us that he is looking a lot younger than usual, thus showing his previous knowledge of this character (168). When limited to George's perspective, however, this knowledge is not available. In Klein Zaches Zaches is also introduced and described, using similar vocabulary, on two separate

occasions; when with his mother, and subsequently when Balthasar and Fabian see him (169). They, of course, do not recognise him, and therefore he is presented as a stranger. At the end of this work, Liese, the mother of Klein Zaches, is also reintroduced according to the perspective of the characters, who merely identify her as:

Ein altes erbärmlich in längst verblichenen
Sonntagsstaat gekleidetes Bauerweib. (170)

In Die Bergwerke zu Falun there is a kind of postscript to the action when Elis' corpse is found. In spite of the fact that his body has been perfectly preserved, the narrator is unable to identify him, as the miners present did not know him, and therefore do not recognise him (171). He is then identified by a character known as the 'Johannismütterchen', who is only known to the characters by this name, and who is thus introduced by the narrator as such. She subsequently identifies herself as Ulla (a character we have already met) (172).

In Tieck's Liebeszauber, and again in Der Pokal, there is a break in the narrative, and, when the story resumes, the narrator has lost the ability to even recognise and identify the main characters of the first part of the story. Ferdinand is called "der Alte" in Der Pokal and Franziska "die Mutter" (173). The 'Pokal' is also reintroduced without being recognised by the narrator (174). Recognition dawns on Ferdinand as it is handed to him. Clues as to the links between the two halves of the narrative are given only by Ferdinand as he orientates himself. It is only when he realises where he is that the narrator calls him Ferdinand again (175). In Liebeszauber the old woman who is present when the child is being sacrificed is reintroduced in the second part of the narrative as merely an ugly old woman; Emil, who witnessed the scene, has not yet regained his memory, and therefore does not recognise her (176).

In Die Elfen, the fact that the narrative is limited to Marie's perspective is demonstrated by the way in which the narrator contrasts "heute" and "gestern" when Marie is returning home; this is her perspective (and the perspective of the narrator who has accompanied her). In

fact, many years have passed (177). As she arrives home, she is confronted with an "unbekannte Frau" and a "fremder Jüngling" (178). They are not identifiable to Marie as her mother and Andres, therefore the narrator too is unable to recognise and identify them.

In reproducing the characters' interpretation, the narrator can on occasions also reproduce their language. This technique of mimicry is an inherent part of Free Indirect Style. In the following passage, one can identify the counter-accusations of the two characters, without being directly confronted with the angry exchange:

Julie fand es unleidlich, von einer Freundin gleichen Alters immer gohofmeistert zu werden, und Constanze fand das Gerücht nicht mehr unwahrscheinlich, dass der einquartierte feindliche Rittmeister Julien nicht mehr lästig, vielmehr ihr angenehm sei mit seiner steten Gegenwart, die alle Freundinnen verhinderte, sie zu besuchen. (179)

The reproduction of key words and phrases by the narrator shows the opinions of the characters.

In Der Sandmann the narrator contrasts the opinions of Clara and Nathanael by juxtaposing their thoughts on each other. While Clara complains of "mystische Schwärmerei" and "Nathanaels dunkle düstere, langweilige Mystik" (180), Nathanael is irritated by Clara's "kaltes prosaisches Gemüt" (181). Again, this is the vocabulary of the characters, reproduced by the narrator.

In Der goldne Topf the narrator adopts the Bürgersfrau's perspective and language to describe "(das) tolle(-) Treiben des Studenten Anselmus" (182), and similarly, in Prinzessin Brambilla, the narrator reports Beatrice's reaction to Giacinta's story by reproducing her expression. (She calls it "verwirrtes Zeug") (183). In Der Runenberg, the narrator at the end of the story refers to Christian as "der Unglückliche". This is the perspective, and the vocabulary, of Elisabeth and the villagers, rather than that of the narrator himself (184).

This concept of mimicry is often used ironically by the narrator to laugh at his characters. It is here that

one sees best illustrated the concept of Free Indirect Style as a dual voice, as both the perspectives of the character and the narrator are present (185). In Klein Zaches the narrator describes Andres' call to introduce the 'Aufklärung' as "den erhabenen Gedanken" (186). This is the reaction of the Prince, and it is reported by the narrator, who is at the same time poking fun at their naivety. In Die Brautwahl Vosswinkel's reaction to Albertine's sudden criticism of his portrait is also couched in his language, and simultaneously represents a satire by the narrator on his vanity:

Albertine sprach so viel und so lange über das Bild, dass der Kommissionsrat zuletzt selbst fand, das Gemälde sei abscheulich und nicht begreifen konnte, wie der ungeschickte Maler seine liebenswürdige Person in solch ein hässliches Zerrbild habe umwandeln können. (187)

In the same work, on being prevented from leaping into the fish pond, Tusmann hears "die ihm wohlbekannte Stimme des schwarzkünstlerischen Goldschmieds" (188). This is, of course, his opinion of Leonhard, based on his reaction to a night spent in his company.

Examples of this can also be found in Die Irrungen, where Theodor is so convinced of his musical ability that when he hears someone approach the piano he is certain that it can only be the Princess "verlockt von süsser Töne Gewalt" (189). This example also shows how Free Indirect Style can be exploited in order to illustrate the subjectivity of perspective, as, of course, far from being cast under a spell, the Princess has already been driven out of the café by the dreadful noise.

Free Indirect Style can also be used to illustrate the relativity and fragmented nature of perspective by demonstrating how a character's perspective can change. Lillyman has written a study of the use of certain key words and phrases in Der Runenberg, and he shows how the same words are used to signify in turn the two poles between which Christian moves, namely, the mountain and the valley. Christian originally uses the image of nets ("Netzen") to describe his life in the valley with his

father, where he felt constricted and trapped (190), but then, when he returns to the valley he sees the temptations of the 'Runenberg' as a net (191). Christian also uses diametrically opposite phrases to describe the mountain depending on his allegiance of the moment. Whereas he revels in the "überirdische Schönheit" of the woman inside the mountain, when he has returned to the plain he condemns these "gottlosen Gefühle(-)" (192).

In Der Sandmann and Der goldne Topf, this technique is also used to express the changing perspective of the characters. Originally Nathanael sees Olympia as "steif" and "starr", but having seen her through the telescope she is subsequently described as "die schöne Olympia" (193), and whereas Clara is criticised for her "kaltes prosaisches Gemüt" when Nathanael visits home, after the confrontation with Spalanzani when Nathanael recovers he recognises "Claras himmlisch reines, herrliches Gemüt" (194). In Der goldne Topf, after drinking the punch, Anselmus sees his previous experiences as:

Fantastische Einbildungen....die ihn wirklich ganz und gar zum wahnwitzigen Narren hätten machen können.
(195)

In spite of these instances of the 'dual voice', the narrator can also reproduce the character's thoughts (as opposed to his vision) as part of his narrative report without acting as mimic, that is, without making his presence felt at all. The narrator is lost as a separate entity, as once again the character takes over the narrative. In Das Fräulein von Scuderi, when Scuderi recognises Olivier as the man who gave her the note concerning the 'Kästchen', we read:

Nun war ja jeder Zweifel gehoben, la Regnies schreckliche Vermutung ganz bestätigt. Olivier Brusson gehört zu der fürchterlichen Mordbande, gewiss ermordete er auch den Meister! - Und Madelon?... (196)

The narrator here relives Scuderi's thought processes, and becomes Scuderi for that time. The narrative is taken over by Scuderi's perspective. In Seltsames Begegnen we

read Julie's thoughts as she waits for information on the chain she has seen Hans wearing:

Warum floh sie (Charlotte), warum hatte sie ihr keine Nachricht gebracht? (197)

and in Liebeszauber, Emil watches the girl in the room opposite, and as she enters the room we read:

Sie war nur leicht bekleidet und schien noch vor Schlafengehen zu später Nachtzeit einige häusliche Arbeiten verrichten zu wollen, denn sie stellte zwei Lichter in zwei Ecken des Zimmers und ordnete den Teppich auf dem Tische und entfernte sich wieder. (198)

Emil's thoughts are presented as part of the narrator's report. We cannot tell whether they are an articulation of Emil's or the narrator's observations.

In Arnim's Isabella von Aegypten Isabella's thoughts on seeing and recognising the young man singing outside her room are also recorded as part of the narrator's report, when in fact the character's thoughts have taken over the narrative voice (199).

We are limited to the perspective and knowledge of characters, and to their interpretation. In this way, the fragmentary and subjective characteristics typical of the first-person narrator have been reproduced in the third-person form, with the result that the narrator loses his superior position to the character, and, in the case of Free Indirect Style, can completely lose himself within the character. This narrative situation tends to predominate in the dramatic scenes in which the decisive events are described. At the most important points of the narrative, therefore, the information available is limited. This must be contrasted with the situations in which the third-person narrator makes his opinions known, and shows the extent of his knowledge as a storyteller. These latter incidences tend to be limited to moments of casual, discursive chat, or vague, general statements which do not contribute greatly to our understanding of events.

Limited Access to the Inner World of the Characters

The ability to see into the minds of characters is,

in many ways, the one aspect of narrative perspective which sets apart the first- and third-person narrators. In Romantic works, however, when we consider the information given to us in this way, we can see significant modifications and limitations in this technique. No narrator is completely omniscient, and the Romantic narrator, although he would often like us to believe this, is far from all-knowing.

Much of the information given to us by means of 'Innensicht' is trivial, and not of much use to us in our assessment of the characters. Important details, on the other hand, are not forthcoming. We are told of Melück in Melück Maria Blainville that she often longs to avoid company and stay at home (1). There is, however, no information here to help us understand why, and whether this has always been the case. In this work the majority of the 'Innensicht' perspective is seen in relation to the thoughts of the 'Graf' rather than to those of Melück (2). The narrator can tell us a lot about him, as he is an easy character to understand - the narrator sees him as a typical man of the world (3). Melück, on the other hand, is a mystery, and the narrator remains uncertain about her (4). This pattern is repeated in many other Romantic works, for example in Der Artushof, where information can freely be given on Elias and Christine as their characters are completely open. Elias' thoughts are concerned solely with making money, while Christine is only concerned with getting married (5). The narrator in this work also has information on the thoughts of Traugott, a character who cannot tell us what we need to know to understand events, as he himself is in a position of ignorance (6). Berklinger and Felizitas, who do have important information at their disposal, are the only characters who remain closed. Similarly, in Die Schachtel mit der Friedenspuppe and in Das Fräulein von Scuderi, we are only given insight into the minds of those characters who do not have the information we need.

While the narrator can give us information from the minds of those characters who are confused or ignorant, he is unable to gain access to those characters who seem

to have greater knowledge, and often seem in control of the situation. This is particularly true of the supernatural figures who appear in so many works, for example Coppola/Coppelius, Torbern, Walther/the old woman/Hugo, Lindhorst, Cardillac, Leonhard, Drosselmeier, Celionati and Bescapi, the Greek princess and the 'Magus', and also Melück and Felizitas and Berklinger in the above examples. The fact that the narrator gives us insight into those characters who themselves have no real information to impart, means in some cases that the narrator's power is confined to reproducing the confusion of these characters. The narrator often shows himself unable to add to, or even to interpret this important information; it stands on its own. In Die Bergwerke zu Falun the narrator's access to Elis' mind means that we experience his disorientation and his contradictory feelings, but without any narratorial explanation. The following passage describes Elis' reaction to Torbern's description of mining:

Er fühlte seine Brust beklemmt, es war ihm, als sei er schon hinabgefahren mit dem Alten in die Tiefe, und ein mächtiger Zauber halte ihn unten fest, so dass er nie mehr das freundliche Licht des Tages schauen werde. Und doch war es ihm wieder, als habe ihm der Alte eine neue unbekannte Welt erschlossen, in die er hineingehöre, und aller Zauber dieser Welt sei ihm schon zur frühesten Knabenzeit in seltsamen geheimnisvollen Ahnungen aufgegangen. (7)

In Das Fräulein von Scuderi Scuderi is similarly affected by vague feelings and premonitions which she cannot, and the narrator does not, explain:

Die Scuderi fühlte sich von einer besondern Unruhe gepeinigt. Beständig vor Augen stand ihr der Jüngling und aus dem tiefsten Innern wollte sich eine dunkle Erinnerung aufregen, als habe sie dies Antlitz, diese Züge schon gesehen. Den leisesten Schlummer störten ängstliche Träume, es war ihr, als habe sie leichtsinnig, ja strafwürdig versäumt, die Hand hülfreich zu erfassen, die der Unglückliche, in den Abgrund versinkend, nach ihr emporgerichtet, ja als

sei es an ihr gewesen, irgendeinem verderblichen Ereignis, einem heillosen Verbrecher zu steuern! (8)

The narrator in Prinzessin Brambilla also describes how the character Giglio tries to catch the ghost of a memory:

Aus Giglios Innersten heraus wollte sich eine dunkle Ahnung gestalten, dass auch diese Pantomime mit allem dem Wunderlichen, das ihm geschehen, wohl im Geheimnisvollen Zusammenhang stehen möge; aber so wie der Träumende vergebens strebt die Bilder festzuhalten, die aus seinem eignen Ich aufsteigen, so konnte auch Giglio zu keinen deutlichen Gedanken kommen, auf welche Weise jener Zusammenhang möglich.

(9)

Eckbert in Der blonde Eckbert also experiences disorientation due to his inability to understand what is happening to him. These thoughts are reproduced by the narrator, who, however, is unable to add an explanation or even an opinion to them:

Oft dachte er, dass er wahnsinnig sei, und sich nur selber durch seine Einbildung alles erschaffe; dann erinnerte er sich wieder der Züge Walthers, und alles ward ihm immer mehr ein Rätsel. (10)

The Narrator as Observer

Whenever the narrator limits his exploitation of 'Innensicht', he becomes increasingly dependent on its corollary, 'Aussensicht'. The narrator here becomes an observer in his own right, and thus limits the information he supplies in his own name to the information available to the characters. The narrator describes a scene from the perspective of an invisible observer. In Der blonde Eckbert, for example, the scene inside the castle as Bertha is about to tell the story of her youth is described as if the narrator were present along with the three friends (1). The scene in Der arme Raimondin, where the wounded man lies on a bed, is similarly described by the narrator from the perspective of an observing figure (2). In Meister Floh the narrator describes how he too has a look through the keyhole at Dörtje/Aline after Peregrinus has done so, thus drawing

attention to the fact that he was an observer present at the time (3).

This technique is frequently used to set a scene, which then develops according to the perspective of the characters, and usually moves to conversation. This may be seen in Der blonde Eckbert, and also in Die Bergwerke zu Falun, for example when Elis is at the docks, and when the wedding guests waiting for Elis are described as they are about to be told of his death (4). In Der Zusammenhang der Dinge the narrator also takes care to describe the scene at the tea party to which Euchar and Ludwig are invited, here with satirical intent (5).

The narrator can also act as observer in describing events as a particular scene unfolds. This is the case on several occasions in Klein Zaches, where the narrator leaves his hero in order to report what happens in his absence. Zinnober is described with the Prince and the Doctor, in spite of the fact that none of those characters who have not fallen under the spell of Zaches are present (6). The narrator's perspective here is what theirs would be, namely that of an observer who can see Zaches for what he is. The narrator is also present as an observer at the scene in which Rosabelverde visits Alpanus (7).

The narrator in Prinzessin Brambilla also acts as an observer in some scenes, for example when Giglio attacks Bescapi (whom he believes to have put Giacinta in prison), and during the meeting between the Princess and Pantalon (8). In Meister Floh the narrator acts as observer to describe a dramatic scene with Peregrinus and Aline/Dörtje:

Da fiel die Dame ganz aufgelöst in Schmerz dem Peregrinus zu Füßen und rief, indem ihr die Tränen reichlich aus den Augen strömten: "Peregrinus, sei menschlich, sei barmherzig, gib ihn mir wieder! - gib ihn mir wieder!" Und dazwischen schrie Herr Peregrinus: "Ich werde wahnsinnig - ich werde toll!" - Plötzlich raffte sich die Dame auf. Sie erschien viel grösser als vorher.... (9)

This example shows how this use of the observer

perspective can distance the reader, as he is taken away from the perspective of the character involved, and stands back as an observer would do. It is also clear how this can be used for satirical purposes; from our distanced perspective Peregrinus' total confusion seems humorous. In Prinzessin Brambilla Celionati's frustrated antics when he loses his audience to the 'Märchenzug' are described in a similarly ironic way (10).

The narrator may also become an observer to describe his characters' appearance as a character watching them would, for example Anselmus in his ill-fitting suit in Der goldne Topf (11), and Giglio in his outfit for the 'Karneval' in Prinzessin Brambilla:

Darauf legte Giglio ein hübsches himmelblau seidnes Beinkleid mit dunkelroten Schleifen, dazu aber rosenfarbne Strümpfe und weisse Schuhe mit luftigen dunkelroten Bändern an, welches wohl ganz hübsch aussah, doch aber ziemlich seltsam abstach gegen den übrigen Anzug. (12)

In Meister Floh the narrator describes the reaction of the housekeeper Aline to the young lady brought back to the house by Peregrinus (13), and in Signor Formica the narrator presents a memorable description of Pasquale as a cock preparing to crow as he gets ready to sing at the request of Salvator, who is meanwhile drawing a caricature of him. The narrator observes each in turn (14).

Where the narrator acts as observer, he is often reporting what the characters see, but in his own name, and from a perspective separate to that of the individual character. In this way, the difference between narrative perspective and narrative voice can be neatly illustrated. We have already seen how characters who appear for the first time are described as they are seen by a character, for example when they enter a room, or when the observing character catches sight of them. If we look at these examples again, we can see how, although the narrator is limiting himself to the position of the

character, the description of the character is his own. While looking through the character's eyes, the narrator maintains a separate view: In Meister Floh Aline/Dörtje is described as the characters see her, but the words are that of the narrator, who specifically states:

Es tut selten gut, wenn der Autor sich unterfängt, dem geneigten Leser genau zu beschreiben, wie diese oder jene sehr schöne Person, die in seiner Geschichte vorkommt, ausgesehen... (15)

Later, he comments that it is absolutely necessary for him to describe Meister Floh (16). In Der Artushof, Dorina is also described by the narrator, who then subsequently makes reference to Traugott's reaction to her (17).

The narrator can be seen to differentiate his perspective most clearly from that of his character where the description given is ironic, as this is in most cases totally inappropriate to the perspective of the character. When Theodor sees the 'Magus' in the bed once he opens the curtains in Die Irrungen, the description of the strange appearance of this individual must be that of the narrator; the character himself is too surprised and disappointed at finding him instead of the Princess to take note of this, and of his own reaction. The narrator specifically states that the character's perspective would not be shared by another observer. Another example of an ironic description would be the fight between the two landlords in Die Doppeltgänger, which is described as watched by the Fürst, but with ironic asides, and even ironic soubriquets, which could not be attributed to the melancholy Prince (19).

What draws attention most clearly to the fact that the observer perspective is that of the narrator are the comments made by him as part of his description. In Liebeszauber the narrator comments on what he describes through Emil's eyes in the room opposite:

Da wand sich hinter ihnen etwas hervor, das beide nicht zu sehen schienen, sonst hätten sie sich wohl ebenso inniglich wie Emil entsetzt. (20)

and in Meister Floh, the narrator describes the duel

between Leuwenhoek and Swammerdamm, adding "die Sache war übrigens ganz artig anzusehen" (21). In Die Schachtel mit der Friedenspuppe, when describing the return to the castle, the narrator also comments that he finds it noteworthy that the wounded man did not thank the baron for saving his life (22).

In Die Königsbraut, when the narrator describes how Anna gets back her good looks once Daucus Carota has been defeated, the use of the exclamation "O Wunder" here does not indicate Free Indirect Style; rather, it is the narrator's reaction as an observer (23).

Where the narrator is following the perspective of the character (24), he can still make his independent perspective known, as, for example, in Der goldne Topf, when he is present with Veronika on the night of the equinox (25), and in Klein Zaches, when he follows Fabian and Balthasar to Alpanus' house (26). In both cases the use of 'man' indicates the presence of a separate perspective, although the perspective of the narrator and characters are always very close. In Prinzessin Brambilla the narrator describes the development of such events as the 'Märchenzug', the duel, the dancers, and the magnificent hall in the palace along with, but independently of, his characters (27). The arrival of the royal entourage in Die Königsbraut is also described by the narrator as an observer, present with Anna and her father (28).

In Der Artushof the narrator describes what Traugott has written on the Aviso as the characters look, but his description is his own, and confirms that of the characters:

Die fremden Herren lächelten über den wunderlichen Aviso, der freilich nicht recht brauchbar war. Gleich nach den Worten: 'Auf Ihr Wertes vom 20sten hujus uns beziehend', hatte nämlich Traugott in zierlichem kecken Umriss jene beiden wundersamen Figuren, den Alten und den Jüngling, gezeichnet. (29)

In this way, the narrator is using his separate perspective to 'back up' the perspective of the

character. This is also found in Die Königsbraut in the description by the narrator of how Anna is increasingly attracted to the ring she finds:

Je länger Fräulein Aennchen den Ring betrachtete, desto mehr gefiel er ihr. Der Ring war aber auch wirklich von so feiner zierlicher Arbeit, dass er alles zu übertreffen schien, was jemals menschliche Kunst zustande gebracht. (30)

In Die Elfen the narrator agrees with the characters as to the impression of the piece of land inhabited by the unknown and unwanted group of people:

Dieser Grund, die Tannen und die verfallene Hütte machten wirklich in der heitern grünen Landschaft, gegen die weissen Häuser des Dorfes und gegen das prächtige neue Schloss, den sonderbarsten Abstich. (31)

In Meister Floh the character who observes Peregrinus reverently eating the bread cut by Röschen comments:

"Der ist nunmehr auch übergeschnappt!" sagte ein vorübergehender Bürger. Es war dem Mann nicht zu verdenken, dass er dergleichen von Peregrinus dachte. (32)

In another example from Der Artushof, the narrator justifies Traugott's reaction to Berklinger and his 'son' by comparing the reaction of others:

Die Erscheinung dieser beiden Gestalten hatten in der Tat so etwas Verwunderliches, dass selbst das Personal im Comptoir davon ergriffen wurde. (33)

In Meister Floh, the narrator tells us the general consensus of opinion on the housekeeper Aline as being a very pleasant person, and merely agrees with it: "das war sie auch in der Tat" (34). In the same work, the narrator also confirms what is said to George by the Wirt concerning Peregrinus' whereabouts. The narrator reports his account and adds: "Des Wirts Erzählung war ganz der Wahrheit gemäss" (35). Similar statements can be found in Klein Zaches, where the narrator agrees with Fabian's assessment of the problems of a possible relationship between Candida and Balthasar:

Fabian mochte nicht ohne Grund allerlei pathetische

Unglücksmomente voraussehen, die sich mit Candida und Balthasar wohl zutragen konnten; denn beider Wesen und Gemütsart schien in der Tat Anlass dazu zu geben. (36)

The use of "in der Tat" and "wirklich" shows the presence of the observing narrator, who agrees with the perspective given by the characters on the basis of his own observations. This can also be seen in Prinzessin Brambilla on several occasions, such as Giglio's perspective of the costume he sees at Bescapi's. In Klein Zaches the narrator agrees with Pulcher as to the nature of the sounds heard in the forest (38), and with Veronika in Der goldne Topf as to the change in Anselmus' appearance (39).

By maintaining a separate observer perspective the narrator affirms his existence, but he also draws attention to the limitation of his perspective - he is not limiting himself to a character, he is limiting himself, or is limited, to the level of a character.

Where the narrator acts as observer, he is providing such information as can be gained from watching that character, and no more. He is unable in this narrative situation to read thoughts. In Signor Formica the narrator does this on several occasions, as, for example, when Pasquale is listening to Marianna refusing to let him go to the theatre, because, she says, she is too worried about him:

Signor Pasquale hatte das ganze Gespräch mit seltsamen Blicken, die deutlich von dem Kampf in seinem Innern zeugten, angehört. (40)

Tusmann is described in Die Brautwahl in a similar way; from what can be seen from his face:

Nachdem Tusmann auf vieles Nötigen Leonhards ein paar Gläser des gehaltigen Weins getrunken, trat Röte auf seine blassen Wangen; vor sich hinblickend, den Wein gemächlich einschlürfend, lächelte und schmunzelte er überaus freundlich, als gingen die angenehmsten Bilder in seinem Inneren auf. (41)

In Die Bergwerke zu Falun the girl who approaches Elis as

he sits alone is described according to her appearance:

Man sah es dem Putz, dem ganzen Wesen der Dirne wohl an, dass sie sich leider böser Lust geopfert, aber noch hatte das wilde Leben nicht seine zerstörende Macht geübt an den wunderlieblichen sanfte Zügen ihres holden Antlitzes.

Subsequently, Elis' reaction to her is described in the same way:

Man merkte wohl, dass der Dirne süß Gelispel recht in sein Inneres hineingeklungen. (42)

In Isabella von Aegypten, during the scene in which Bella and Karl are alone for the first time, the narrator can only report Karl's disjointed words, which prove his confusion (43).

In Prinzessin Brambilla the narrator watches the "jungen Menschen" in the cafe and comments "er schien in tiefen Gedanken verschwunden" (44). The fact that the narrator is gaining all his information from what he sees is illustrated in the use of the verb 'scheinen' and also 'als' in the sense of 'as if'. The narrator can only offer suppositions on the thoughts and motives of his characters as their inner world is closed to him. In this, he is in the same position as each of the characters within the fictional world. He knows his characters no better than they know each other. In Prinzessin Brambilla the narrator thus only suspects that the Impressario has a bad conscience at seeing Giglio's appearance after he has dismissed him (45). The narrator is limited to appearance to such an extent in this work, that when characters don masks and adopt different personalities (which is very much part both of the theatre and of the 'Karneval'), he has to guess who they are. When the two masked figures meet in the Korso the narrator addresses the reader with the words:

Der geneigte Leser erriet es schon früher, weiss es aber jetzt mit Bestimmtheit, wer unter dieser Maske steckt. Niemand anders nämlich, als der Prinz Cornelio Chiapperi, der glückselige Bräutigam der Prinzessin Brambilla. - Und die Prinzessin Brambilla, ja sie selbst musste wohl die schöne Dame sein, die

die Wachsmaske vor dem Gesicht in reichen prächtigen Kleidern majestätisch in dem Korso wandelte. (46)

In Die Bergwerke zu Falun the narrator supposes that Elis no longer thinks about his commitment to the mine, as he no longer talks of it - the narrator here is limited to what the characters say:

Er schien an sein unruhiges Bergmannstreiben gar nicht zu denken, denn dein Wort von dem unterirdischen Reich kam über seine Lippen. (47)

The narrator can also put forward suppositions on the authority of what the characters betray in their actions, that is, on the authority of what he sees. In Klein Zaches the narrator observes the doctor examining Zaches and, going by his actions, suggests:

Der Leibarzt mochte wohl denselben roten Streif auf Zinnobers Haupte gewahren, den Pulcher und Adrian entdeckt hatten. (48)

In Das Fräulein von Scuderi as Cardillac enters the room and sees Scuderi, the narrator comments on his reaction:

Er schien, als er die Scuderi erblickte, betreten und wie einer, der, von dem Unerwarteten plötzlich getroffen, die Ansprüche des Schicklichen, wie sie der Augenblick darbietet, vergisst, neigte er sich zuerst tief und ehrfurchtsvoll vor dieser ehrwürdigen Dame, und wandte sich dann erst zur Marquise. (49)

Scuderi is also seen from an observer perspective as she paces the room after opening the Kästchen (50)

In Signor Formica the inner processes of Antonio's mind are also interpreted from his facial reactions by the narrator (and possibly also by Salvator):

Antonios Augen leuchteten hoch auf in blitzendem Feuer - er schien vergebens nach Worten zu ringen. (51)

A similar passage is found in Der Magnetiseur:

Ottmar war im Begriff etwas zu sagen, doch unterliess er es und schien, die Hand an die Stirn gelegt, alles, was er vielleicht über die Erzählung äussern wollte, erst im Innern zu regeln und zu ordnen. (52)

In Meister Floh the narrator, who proves himself so intrusive and ready to comment, also limits himself to

this kind of conjecture on occasions, for example with George:

Pepusch schien beinahe bis zu Tränen erweicht.
and Leuwenhoek:

Leuwenhoek.....schien, als er den alten Swammerdamm erblickte, wie von einem elektrischen Schläge getroffen. (53)

The narrator in Der Runenberg also comments on the relationship between Christian and Elisabeth on the basis of appearance:

Sie wurden sich immer notwendiger, und die Alten, welche es bemerkten, schienen nichts dagegen zu haben.
and a few lines later, when describing their wedding-day he remarks that "Braut und Bräutigam schienen trunken von ihrem Glücke" (54). In Melück Maria Blainville the narrator describes Melück's reaction to the doll crossing its arms when dressed with the 'Graf's' jacket by remarking that she seemed shocked. He gives a possible reason for Melück's reaction to the 'Graf', and suggests that perhaps Melück guessed the truth of the danger facing the occupants of the castle (55). In Isabella von Aegypten the narrator surmises that Karl's tiredness led to his announcement concerning Isabella:

Vielleicht wirkte auch die Erschöpfung der tätigen Nacht, als er zur Versammlung sagte... (56)

The characters can be seen 'von aussen' at important points in the action, thus limiting our ability to understand their actions when we most need to. In Liebeszauber the narrator can give insight into the thoughts of the girl Emil watches through the window, but, later in the work, when we must question her involvement in the sacrifice of the child, there is no access. In Melück Maria Blainville on the crucial question of Melück's knowledge of the 'Graf's' feelings for her, the narrator is uncertain (57). Her character becomes increasingly closed as the narrative progresses, so that her prophesy (the most important part of the narrative, which forms the sub-title to the work, and which is referred to at the end of the work (58)) can only be reported. In Isabella von Aegypten too, Karl's

thoughts remain inaccessible to the narrator in the important scenes with Bella and at the meeting with his ministers (59). One might say that the narrator knows least about his characters when the reader needs to know most.

In the discussion of the storyteller perspective we saw how the narrator sees and knows things his characters do not, and makes comments on his characters, and how this can set him on a level above that of his characters. Much of this information, however, is actually the information of a narrator as observer, and therefore on the same level as the information provided by and available to the characters. It was indicated above how, in Der Sandmann, the narrator notices the reactions of those at the ball to Olympia when Nathanael does not, but in fact, this information may be characterised as the observation of an individual who is, unlike Nathanael, not totally obsessed by the object of his love. Other characters would notice this too (60). In Die Doppeltgänger, the narrator and the other characters notice what Schwendy does not (namely, the behaviour of the stranger) (61). Also, in Signor Formica, the narrator knows that Salvator and Antonio, and later Marianna and Musso, are acting roles with Pasquale, but this is because he has some knowledge of the plans of the conspirators. Pasquale is, in fact, the only one who does not know what is going on in these scenes. On the first occasion Marianna has no advance knowledge of the situation, but soon realises the significance of events (62). Similarly, the narrator in Die Brautwahl knows Albertine's motives for wanting a new painting of her father, but so too does Edmund, as soon as he hears of the plan (63).

When considering narrative comments, it is consequently important not to confuse the status of the storyteller narrator with the intrusive qualities of the 'geschwätziger' or 'weitschweifiger' narrator. This mistake is made by John Ellis in his analysis of Der Sandmann, in which he characterises the omniscient

narrator as a narrator "who makes his presence, personality and judgements felt" (64). The narrator who does this, I would argue, draws attention to the subjectivity of his perspective, rather than to the superior level of his information. In Signor Formica the narrator passes judgement on his characters, for example Signor Pasquale, whom he characterises as someone who enjoys drinking at other people's expense, and whom he sees as a typical example of a 'kleine Seele' (65). Rather than displaying supernatural gifts, this narrator is proving himself a good judge of character. He knows the character well, and interprets his personality from his observations of him. The remark by the narrator in Datura Fastuosa that the 'Professorin' was too hard on Eugenius because she was old-fashioned can be interpreted in a similar way (66). The narrator of Prinzessin Brambilla also passes frequent comments on characters and events, but these must be considered general common sense statements, rather than information provided from a higher source of knowledge (67). The comments by the narrator in Das Fräulein von Scuderi are also characterised by their common sense; he distances himself from the Desgrais story, and from Scuderi's reaction to recognising Olivier:

Desgrais' Geschichte wurde in Paris bekannt. Die Köpfe waren erfüllt von den Zaubereien, Geisterbeschwörungen, Teufelsbündnissen der Voisin, des Vigoureux, des berühmten Priesters le Sage; und wie es denn nun in unserer ewigen Natur liegt, dass der Hang zum Uebernatürlichen, zum Wunderbaren alle Vernunft überbietet, so glaubte man bald nichts Geringeres, als dass, wie Desgrais nur in Unmut gesagt, wirklich der Teufel selbst die Verruchten schützte, die ihm ihre Seelen verkauft. Man kann es sich denken, dass Desgrais' Geschichte mancherlei tollen Schmuck erhielt. (68)

The narrator here gives a psychological analysis of the reaction of the Parisiens. This, and the supposition of Desgrais' meaning, must be seen as the common-sense interpretation of a particular individual, which we, the

readers, are presumed to agree with. Similarly, Scuderi's abrupt change of interpretation of Madelon and her story is moderated by the narrator, who is an individual less emotionally involved in the events of the story, and who again justifies his character's reaction on the grounds of general psychological observation:

Wie es denn geschieht, dass der menschliche Geist, ist ihm ein Bild aufgegangen, emsig Farben sucht und findet, es greller und greller auszumalen, so fand auch die Scuderi, jeden Umstand der Tat, Madelons Betragen in den kleinsten Zügen erwägend, gar vieles, jenen Verdacht zu nähren. (69)

The storyteller narrator in Meister Floh could also be described as an individual more mature and experienced in the world than Peregrinus, as is demonstrated in his understanding of Aline/Dörtje's stratagems. This position of greater experience is shared by Meister Floh, which indicates how the narrator's view has equal status to that of a character less involved in events. A good example illustrating this point can be found in the scene where when Aline/Dörtje is deliberately trying to seduce Peregrinus. Both the narrator and Meister Floh are aware of her disingenuousness, and Meister Floh indicates, moreover, that Peregrinus should be too:

"Nehmt Euch zusammen, denkt an Euer Versprechen, werter Herr Peregrinus Tyss. - Niemals wolltet Ihr die verführerische Gamaheh wiedersehen, und nun! - Ich könnte Euch das Mikroskop ins Auge werfen, aber Ihr müsst ja auch ohne dasselbe gewahren, dass die boshafte Kleine Euch längst bemerkt hat, und dass alles was sie beginnt, trügerische Kunst ist, Euch zu verlocken. Glaubt mir doch nur, ich meine es gut mit Euch!" - So lispelte Meister Floh in der Falte des Halstuchs; solch bange Zweifel aber auch in Peregrinus' Innern aufstiegen, doch konnte er sich nicht losreißen von dem bezaubernden Anblick der Kleinen, die den Vorteil, sich unbemerkt glauben zu dürfen, gut zu benutzen und mit verführerischen Stellungen wechselnd den armen Peregrinus ganz ausser sich zu setzen verstand. (70)

The narrator in this work also makes other general common sense statements, for example as concerns Peregrinus' realisation that the Lämmerhirt children have not been spoiled by his gifts to them: "Damit meint Peregrinus nun wieder wohl mehr als ein beschertes Naschwerk und Spielzeug" (71), and the statement that one cannot reason with someone in love (72). The implication is that 'everyone knows this'.

The narrator in Isabella von Aegypten also shows himself on occasion to be no more than an observing character who stands at a position of greater distance than his characters to the events described. He does so by his use of such pragmatic comments as the following, made on the scene in which Bella is comforted by the 'Bärnhäuter': "Ein Glück, dass den Weg wenig Leute gingen, es hätte sonst Aufsehen gemacht" (73), and his reminiscence of an orator who, having been doused in water in the midst of his enthusiasm, lost his skill forever (74). Such comments do not give the impression of originating from a narrator who enjoys an existence on a higher plane, divorced from the fictional world.

Much of the information given to the reader by the narrator in the form of particular or general comment is also available to the characters. He is telling us what the characters could. In Isabella von Aegypten the background information on the gypsies is, of course, well known to Bella, and mentioned by her. It is the narrator who first tells us about it, however (75). He also gives us the information on 'Golems', and makes other comments on such things as the Dutch mentality (76). Background information is also given by the narrator in Die Elfen at the beginning of the work, and he later comments on the passing of the seasons after Marie's return, gives information on Elfriede's behaviour, and then final general information at the end of the work (77). This information is also that which is available to the characters. Similarly, the narrator in Die Bergwerke zu Falun gives us information on the Hönsning, on what a Bergfrälse is, and about the beer in Falun (78).

Brentano's narrator in Der arme Raimondin provides such general background information on the shrine of Asquisnet as would be available to all the characters present (79).

All the examples of comments given by the storyteller narrator discussed above can be reinterpreted in this way. The storyteller narrator and the characters have the same sources, and to a large extent, the same methods of collecting information (80).

When characters are described in a work, the narrator also limits himself to what the individual characters know about each other, for example Mosch Terpin in Klein Zaches, the Osters in Der goldne Topf and the lunch guests in Der Artushof (81). This is not merely the case with reference to peripheral characters, however; the background given to Nathanael and Clara in Der Sandmann, to Giglio and Giacinta in Prinzessin Brambilla, and to the relationship between Traugott and Elias in Der Artushof is of a similar kind (82). In Die Doppeltgänger the background to Törny is given initially only as it concerns the villagers' wish that he was present (83), whereas, in Das Fräulein von Scuderi, the information on Desgrais, Cardillac and Anne Guiot is common knowledge to all of Paris in the first two cases, and is known to Scuderi in the third (84).

In Das Fräulein von Scuderi the narrator stops the narrative action to give a detailed account of the crime wave which has hit Paris. When he has finished and we return to the scene, we find that this is the same story that la Martiniere has been telling, or rather reminding Scuderi of (85). Rather than report this, however, the narrator has told the story himself and has thus characterised himself as an individual on the same level as his characters. The same thing happens when Scuderi is visiting Maintenon. The narrator gives the reader information on Cardillac, as it is known to the characters, and concludes by saying how he refuses to work for certain people, including the 'Marquise'. Again, when we return to the scene, we find that this is what the 'Marquise' has herself been saying (86). In Die

Bergwerke zu Falun the narrator also takes the reader away from a scene, this time the first sight of the mine, to give a description of it (87). The tone here is that of a 'tour guide' sharing his observations with us, and the effect is to make us see our narrator as a particular individual with specific knowledge.

By choosing to give us this information himself instead of leaving it to the characters (88), the narrator leads the reader towards an awareness that his information is on the same level and has the same status as that of the characters. By making such comments on the characters and on the action, the narrator is pushing himself into the foreground, focusing attention on himself rather than on his characters. He refuses to give up the stage to them. This obviously represents the opposite pole to the narrative situation whereby the narrator loses control of the narrative to his characters (89).

It is also significant that the narrator talks about the same kind of things as his characters, in particular about the contemporary situation, as, for example, in Das Fräulein von Scuderi where he discusses the recent crimes. In this work the narrator mentions the cases of Brinvillier and the Marschall von Luxembourg, as do the characters (90). Such parallels point to the fact that the narrator shares the concerns and opinions of his characters. The narrator's and the characters' judgements on these cases can be seen to be strikingly similar. The narrator and characters can even use the same, often emotive vocabulary - for example, in this work with respect to the awareness of the excesses of the 'chambre ardente' (91).

In Seltsames Begegnen und Wiedersehen both the narrator and Julie talk of the 'Frechheit' of the servant classes (92). The narrator also condemns the 'Zuchthauschule' of the lower echelons of society and points to the contemporary reference of the play which is being performed (93). In Die Majoratsherren the narrator begins his story with a discussion of the present day as

opposed to the pre-revolutionary world (94). Frau von Saverne contains a general comment on the police, and on the treatment of ill people (95), and in Melück Maria Blainville the narrator comments on the motives and behaviour of Saint Lük and his fellow revolutionaries (96).

In Der Runenberg the narrator echoes the words of Christian's father with reference to the former's obsessive behaviour, thus showing that he shares his opinion (97). On a more lighthearted level, both the narrator and Anselmus in Der goldne Topf give a very similar description of the delights Anselmus had planned to enjoy on this holiday, and in Prinzessin Brambilla both the narrator and Giglio refer to Giacinta as a "holde(s) Kind" (98). Such statements also show the narrator to be part of the fictional world, sharing the interests and agreeing with the judgements of his characters.

In Das Fräulein von Scuderi the narrator describes the scene in which Olivier and Madelon are reunited. He comments:

Wäre die Scuderi nicht von Oliviers Unschuld schon überzeugt gewesen, der Glaube daran müsste ihr jetzt gekommen sein, da sie die beiden betrachtete, die in der Seligkeit des innigsten Liebesbündnisses die Welt vergassen und ihr Elend und ihr namenloses Leiden.
(99)

The narrator is here using the same kind of vocabulary as his characters, and shows himself, moreover, to judge his characters by the same criterion - appearance - as his characters judge each other. This comment by the narrator is also interesting as it is a supposition, just as subjective as the opinions of the characters. The information the narrator gives us is no more than his individual interpretation, and this is shown to be on the same wavelength as that of the characters. The narrator here loses even the advantage of being more distanced from events than the characters. This is also the case with the narrator in Prinzessin Brambilla, who states

that George's feelings of 'déjà vu' with regard to Dörtje would be regarded by many as madness, but that, in fact, what is often condemned as madness could be this very awareness of a previous existence (100). The narrator here is expressing his own attitude towards George's experiences and is drawing general conclusions from it. This is only a personal opinion, however. Another example would be the narrator's account in Der Runenberg of the way in which the money left by the stranger seems to disappear after Christian has left the village:

Es schien nicht anders, als wenn das so wunderbar erworbene Geld auf allen Wegen eine schleunige Flucht suchte. (101)

This is an individual suggestion, and no more than this. The use of the verb 'scheinen' again indicates that this is a supposition (102). In Signor Formica the narrator describes the reactions of Frau Catherine's daughters to the appearance of Doctor Splendiano. He claims that in any other situation (when Salvator was not so ill), they would have laughed at the Doctor's appearance. Similarly, in Die Irrungen, the narrator gives his opinion on how another characters would have reacted to finding the 'Magus' in the bed, and to the Princess (103). Rather than the supernatural knowledge of a narrator who knows what 'would happen' in every instance, this is the supposition, and personal opinion, of one individual (104). In Die Geheimnisse, the narrator corrects his character Hff's interpretation of the poem, but his is another, equally subjective interpretation (105).

This uncertainty on the part of the narrator can be taken to the point where he admits that his knowledge is incomplete. In Klein Zaches the narrator tells the reader he will tell him what he knows about Rosenschön (106). On several occasions he uses the phrase "der Himmel weiss.." indicating his inability to account for various events and developments (107). The narrator in Meister Floh is similarly unable to account for the housekeeper's name being 'Aline' (108). In Die mehreren Wehmüller.. the narrator prefixes his description of Wehmüller with the

phrase "wenn ich mich nicht irre" (109)

From these examples we can see that the narrator no longer has the ability to provide information with any certainty, but instead supplies his own suppositions and opinions along with those of the characters. The narrator who comments most frequently, for example the narrator in Arnim's Isabella von Aegypten or Melück Maria Blainville, or in Hoffmann's Märchen, is showing his power and knowledge, but, conversely, he simultaneously shows his subjectivity. This must lead to a reinterpretation of the status of the storyteller narrator. His position is balanced ambiguously between the world of the characters and a higher plane.

Limitation of Movement in the Narrating Figure

As opposed to the first-person narrator, the traditional storyteller narrator is seen as ubiquitous, as not limited to a particular place and time. The Romantic storyteller narrator, however, may also be subject to limitations with regard to his mobility. In this, he often approaches the situation of the first-person, character-narrator. As a result of this kind of limitation, Fabian in Klein Zaches must recount the events that happened to him after he left Prosper Alpanus' house and left Balthasar, as the narrator has been following Balthasar in the meantime and has no access to this other strand of action (1). In Prinzessin Brambilla, it is Giacinta who tells Giglio that she too has had some pleasant dreams since they last met. The narrator has no direct information about this, however (2). In these works, the narrator moves between strands, but within the limits of a linear, temporal structure. He leaves one character for another, to see what the other character is doing at that moment (as opposed to what he has been doing in the meantime). Similarly, in Die Schachtel mit der Friedenspuppe, it is a character, the baroness, who tells us of the events surrounding the first sight of the 'Schachtel' by Frenel and his wife, as the narrator was observing the baron at this point (3). Also in this work, the narrator makes a point of the fact

that he chooses to follow the baron, rather than the other characters:

Wir überlassen ihn (Dumoulin/St. Luce) nun der Vorbereitung zu seiner Generalbeichte, die beiden Eheleute den mannigfaltigen Erklärungen, Tröstungen und Hoffnungen in ihrer sehr veränderten Lage, den Gerichtshalter seinen vielen Schreibereien über die vorliegende Geschichte, und folgen dem Baron nach seiner Baustelle und dem Hügel, wo er heute abend sein Freudenfeuer auf die Leipziger Schlacht anbrennen wollte. (4)

A similar comment in an ironic tone is made in Hoffmann's Meister Johannes Wacht, where the narrator elects to follow Wacht rather than the two lovers, as lovers are boring:

Dem geneigten Leser müsste es gewiss sehr langweilig, ja unerträglich sein, wenn nun hier weitläufig und wohl gar in allerlei überaus zierlichen Worten und Redensarten geschildert werden sollte, was Jonathan und Nanni alles in ihrem Schmerz begannen.....Gar wichtig scheint es dagegen, den Meister Wacht auf seinem Spazier- oder vielmehr auf seinem Ideengange zu verfolgen. (5)

The narrator here has to make a choice as to which character it is more important to follow. The impression conveyed is one of the narrator literally following Wacht, that is, as being on the same level of reality, as belonging to the same world. In Meister Floh the narrator's inability to watch all the characters at the same time is revealed, as, while reporting the conversation between George, Peregrinus and Dörtje/Aline, he has failed to notice that the 'Mikroskopisten' have started fighting again. For this reason, he is unable to say what caused this return to hostilities:

Die beiden Mikroskopisten waren indessen wieder, der Himmel weiss, worüber, in heftigen Zank geraten. (6)

In Signor Formica the narrator has to conjecture on the basis of eye-witness reports that the figure seen running away from the ambush of Splendiano and Pasquale on their return from the theatre was Pasquale's servant. He did

not himself witness this event, due to the fact that he was at that time concerned to describe the actions of Salvator and Antonio (7).

Limitation of the Narrator to Sources

The most complete limitation of the narrator's information is found when he is limited to what his characters tell him. Like a first-person, character narrator, he is here dependent on outside sources for his information; obviously a very different narrative situation to one whereby the narrator knows everything about his characters, past and present (1). The narrator of Die Irrungen ends his story with a plea for more information, and the sequel, Die Geheimnisse, begins only when this information is forthcoming (2). The narrator in Klein Zaches also collects information on Rosenschön, and on the country she lives in, from the characters. He reproduces his conversations on this subject with the inhabitants of the village (3). The narrator in Meister Floh also refers to his sources (4). He has no information on the end of the fight between the 'Mikroskopisten' because no information is forthcoming on this point (5). There is a similar gap in source material in Prinzessin Brambilla, which, again, the narrator is unable to overcome (6). In the same way, the reader does not hear the song that Michaly sings to the company in Die mehreren Wehmüller..., as he refuses to dictate it to Lindpeindler, saying that it cannot be written down (7). In Nussknacker und Mausekönig the narrator is unable to give adequate information on Fritz's reaction to Marie's story of the wonderful land she visited with the 'Nussknacker'. He can only report the rude remark which "er soll gemurmelt haben...", and this is immediately followed by the comment "doch das kann ich seiner sonst erprobten guten Gemütsart halber nicht glauben" (8). The narrator is here using his source material as the basis from which to give an individual opinion. The comment on Peregrinus' unromantic yawn after his engagement to Röschen in Meister Floh is also based on an imperfect source (9). Such works may also be left open-ended, thus

showing the narrator's reliance on information from within the fictional world to give final, 'concluding' information, as, for example in Die Brautwahl, Die Königsbraut, Prinzessin Brambilla and Die drei Nüsse (10).

Loss of Status by the Narrating Figure

The narrator can be shown to be, or be on his own admission, unable to fulfil the primary functions of his role, namely, describing the action, and the characters. The narrator in Meister Floh, for example, is unable to describe Peregrinus' feelings when he meets Dörtje/Aline for the first time:

Schwer möchte es fallen, die seltsamen Gefühle zu beschreiben, die in Peregrinus Innerem sich durchkreuzten. (1)

and the narrator in Der Artushof admits that his description of the guests as they eat lunch is not as good as a drawing by Traugott would have been (2). He professes himself, moreover, unable to do more than give a brief sketch of his characters (3). In Die Irrungen the narrator is unable to describe the Princess and the 'Magus' as they walk 'Unter den Linden', and draws our attention instead to a drawing made by a passer-by (4). In Nussknacker und Mausekönig too, the narrator declares himself unable to describe the magnificence of all the Christmas presents given to Fritz and Marie, or the beauty of 'Konfektburg' (5). Gaps in memory can also affect the narrator's ability to provide information; the narrator in Meister Floh, for example, cannot remember the name of the court from which Knarrpanti came (6). The narrator may not know his characters well, and may even be surprised at the way they act. Such is the case on several occasions in Die Brautwahl, with reference to Tusmann's gallantry. The narrator also expresses surprise at Tusmann's willingness to follow Leonhard into a 'Wirtshaus' on the night of the equinox, as, according to his (the narrator's) reading of his character, Tusmann should have never even considered this (7).

This inadequacy on the part of the narrator can be criticised by the characters, and in this way it is

highlighted by those figures who have direct access to events. The narrator in Die Geheimnisse is criticised for his narration in Die Irrungen by Schnüspelpold, who claims that Hff presented his character inaccurately (for example in his description of Schnüspelpold's clothes), and insensitively (in describing him as an evil magician) (8). Schnüspelpold questions his ability to appreciate the deeper meaning of events. He writes to Hff:

Mögen Sie auch Talent genug besitzen, zur Not eine Erzählung oder einen Roman mit angestrongter Mühe zusammenzudrechseln, so fehlt es Ihnen doch so gänzlich an gehörigem tiefen Verstande und sublimen Wissenschaft, um auch nur eine Silbe zu verstehen, wenn ich mich herablassen sollte, Sie über die Geheimnisse eines Bundes zu belehren, der dem Ersten aller Magier, dem weisen Zoroaster, selbst nicht unwürdig erscheinen möchte. (9)

The narrator here loses his position above the character, and, what is more, the character sets himself above the narrator, and claims to be in a better position to explain the background to events. Schnüspelpold claims to know more about Hff than Hff does about him (10).

In a study of Heinrich von Ofterdingen, Link sees the character of Klingsohr as more aware than the narrator, who limits himself to Heinrich's perspective and understanding with the result that:

Die Selbstreflexion des Romans (wird) einer seiner Gestalten anvertraut..., anstatt (die Aufforderung an die Selbsttätigkeit des Lesers ist offenkundig) von der in der zeitgenössischen Romantradition stets übergeordneten Instanz des Erzählers vorgetragen zu werden. (11)

In the example above from Die Geheimnisse, the character refuses to provide the narrator, or the reader, with information. Where the characters do supply information, they take over the narrator's role as our point of access into the fictional world. We have already seen how the characters can give information in conversation and first-person narration, and how the

narrator thus loses control of the narrative form. Here we will consider how this leads to a loss of narrative status for the narrator.

One of the best examples of how the character takes over the functions of the narrator can be found in Signor Formica. In this work it is Salvator who finds out and explains the background details to Pasquale's way of life, and who describes the scene in Pasquale's house after Salvator and Antonio had left him with a supposed broken leg (12). The construction of this series of events are a result of the arrangements of the characters rather than that of the narrator. Salvator and Antonio deliberately stage-manage certain situations and manipulate the other characters into playing parts they have created for them. Examples of this are the episode with the Academy, whose members are made to permit Antonio to join by being first persuaded that he is dead, the scene with Pasquale where a fall leads (so Salvator and Antonio claim) to a broken leg, and the scene in which Pasquale is persuaded to return to the theatre again after the attack on him, by the confrontation between Nicolo and Marianne, who refuses to let her uncle be exposed to danger again. Both Nicolo and Marianne are here playing a role to persuade Pasquale to change his mind (13).

This higher level of knowledge on the part of the characters can mean that their intervention becomes necessary for the telling of the tale. In Die Brautwahl the mysterious Leonhard tells Albertine that the story can not be completed without his help and calls himself a 'deus ex machina' (14), while the narrator in Der goldne Topf requires the help of his character Lindhorst in the final Vigil to finish the story (15). In this way, the narrator's 'sources' take over from him.

The characters can, on occasion, provide information the narrator is unable to give, due to the fact that he has confined himself, or been confined, to 'Aussensicht'. In Klein Zaches, the narrator does not know who warned Rosabelverde to leave the country as the 'Aufklärung' was about to be introduced, but later in the work Alpanus

tells her that it was he who did it (16). In Meister Floh the narrator mentions Peregrinus' seemingly irrational fear of women, and it is left to Peregrinus himself to explain the background to this to Meister Floh (17). In Die Majoratsherren the narrator tells us various facts about the 'Vetter', but his knowledge is incomplete, and the 'Hofdame', and the 'Vetter' himself, give us more complete information (18). In this instances again, one can see how information is passed between the characters.

The status within the narrative of the characters who provide us with such important information can be increased even further (at the expense of the narrator), where they provide information on a level above that of the fictional world, that is, on the plane of the storyteller narrator. Some characters seem to have supernatural powers, by means of which they know more than other characters, and more even than the narrator. This is true of the characters who are shown to be linked to the supernatural realm, like the old woman in Der blonde Eckbert, who knows about both Eckbert and Bertha (19), Lindhorst and Liese in Der goldne Topf who know all about Anselmus and Veronika (both claim to be present in another shape at decisive scenes) (20), and the 'Magus' in Die Irrungen who has information on Theodor. He claims that Theodor has imagined many events he thinks he experienced, and which the narrator has reported as fact (21). In Prinzessin Brambilla, Celionati knows what has been happening to Giglio, as do two mysterious masked men in the theatre, and also Bescapi the tailor (22). Giglio also meets Beatrice seemingly by chance, but it transpires that Giacinta and Beatrice are expecting him. Giacinta on this occasion shows her awareness of the strange events Giglio has been experiencing, and indicates the fact that she has shared in them (23). In Die Brautwahl, Leonhard has information on Edmund, Albertine, Tusmann, and also on the other supernatural character Lippold/Manasse (24). He has, moreover, a freedom of movement at least equal to that of the narrator, and is shown almost to be able to be in two

places at once (25).

Such characters must provide information on themselves since the narrator is unable to do so. For this reason, the information on Atlantis we receive in Der goldne Topf comes from Lindhorst and Serpentina (until the last Vigil), the only information on Urdar we receive in Prinzessin Brambilla originates from Celionati, who takes the Prince to his palace in order to explain the situation to him, while Leonhard explains himself to Albertine in Die Brautwahl (26). Whereas the narrator in these works is able to supply information on contemporary Berlin or Dresden, he is incapable of offering any kind of insight into a higher realm.

Characters with no access to an existence higher than that of other characters can also give increased insight into events. In Die Elixiere des Teufels Belcampo is shown to be a most perceptive character. He interprets Medardus' character very accurately on their first meeting, and he has at least some information on the figure of the 'fremden Maler' (28). Leonhard also knows all about Medardus' actions, which surprises Medardus, until Leonhard mentions that his information had been collected by a friend in Rome and by Belcampo (28). In Signor Formica, when Salvator gives detailed information on Pasquale, Antonio wonders at his seeming ability to look inside the walls of a house. Salvator then informs him that his actual source of information is an inside contact in the house (29). In this way, the character collects the kind of background information that the reader might normally expect from a third-person narrator, but by means of 'normal', ordinary channels. In another work by Hoffmann, Datura Fastuosa, Sever also collects information on Eugenius and what has happened to him, although he refuses to reveal his sources (30).

In Meister Floh, both Aline/Dörtje and George know of the life Peregrinus leads at home (31). The semi-supernatural status of these characters makes their source of information uncertain, but the implication, at least in the case of George, is that he knows by popular

report. In Das Fräulein von Scuderi the gang of criminals also seem to have supernatural knowledge, as they always strike where there is no patrol, and they are characterised by Scuderi as able to see inside the walls of houses (32). The young man who first approaches Scuderi with the casket of jewellery also knows exactly who is in the house and who is not (33). Later, when sent for by Maintnon, Cardillac arrived as if he had already been on the way, that is, as if he had already known he was to be sent for (34). Once we know the facts behind the identity of the mysterious band, however, there remains no justification for interpreting these incidents as supernatural manifestations. In fact, in this case, the 'rational' explanation serves only to increase the mystery surrounding the events, and to intensify the atmosphere of fear and disorientation.

Characters can, however, on occasion possess the 'supernatural' power of seeing into the minds of others, an ability traditionally associated with the third-person narrator. As a result, the status of these characters now equals that of this latter type of narrator. In Meister Floh the ability to read thoughts is due to the magic qualities of the microscope (35). Characters in other works, however, seem able to exploit this ability without such concrete magical aids, for example Meister Abraham in Kater Murr, who can see into Kreisler's mind (36), and Celionati in Prinzessin Brambilla, who can see into Giglio's mind. Celionati asks Giglio "merkt Ihr, dass ich Euer Inneres durchschaue?" (37). Andrea in Tieck's William Lovell is also characterised by Rosa in a letter to William as someone who knows the innermost feelings and thoughts of others (38). Another character with the ability to see into minds is Esther in Die Majoratsherren, who knows all about the 'Majoratsherr's' indecisiveness (39). In this case, this knowledge is due to her heightened powers when in a somnambulistic state, and also to the closeness of their minds (40).

Another function traditionally associated with the third-person narrator is the ability to see into the

future, that is, having control over the fictional events to an extent which enables him to indicate what will happen. This ability is sometimes lost by the narrator, and achieved instead by a character - particularly the supernatural, so-called 'Meister' figures, who so often seem in control of their 'pupils', such as Celionati in Prinzessin Brambilla. He, and also Bescapi, know what Giglio's fate will be, although they refuse to share this knowledge with him (41). In Melück Maria Blainville Melück, who is characterised as a 'Hausprophetin', prophesies the disaster that will overtake her and the 'Graf' and his family, and that Frenel will not help her (42). Meister Floh, although he admits to the limitation of his knowledge, is also on certain occasions able to tell or warn Peregrinus of what will happen. For example he knows that Peregrinus will break his promise and will see Aline/Dörtje again, and he later tells him that the mystery is about to be solved, and prepares him for the state of delirium he will experience that night (43). In Signor Formica Antonio makes a prophecy that Salvator will be cured, and Salvator predicts that chance will bring Pasquale back together with Antonio and Marianne again (44). A large proportion of these remarks are not an illustration of supernatural powers, but rather the intelligent (or, in the case of Antonio, hopeful) conclusions of an observant individual. This does not, however, detract from the fact that it is the character who makes these remarks, while the narrator does no more than agree with him. (The fact that many of the prophecies made by the storyteller narrator can be interpreted in a similar way would lead, moreover, to a corresponding reinterpretation of the status accorded them (45)).

The First- and Third-Person Narrator Compared

The third-person narrator can achieve a diffusion of information and perspectives within the narrative, as his position outwith the fictional world gives him more scope than the first-person narrator. This diffusion is, however, no longer ultimately overcome by the narrator

acting as a higher authority. The reduced status of the third-person narrator, illustrated in the sections above, means that he does not surmount the reality he presents, and, in effect, the reader is given no more security of information by the third-person narrator than by the traditionally limited and subjective first-person narrator.

Hoffmann's work Der Sandmann provides a clear illustration of this phenomenon. The narration of this text is split into two. The first part, which consists of the first-person narratives of Nathanael and Clara, leaves us uncertain as to the actual reality, or truth of the events surrounding Nathanael's father's death, as our only information comes from Nathanael's own account. In her reply to his letter, Clara is convinced that Nathanael was mistaken, but her explanation is no more than another subjective opinion. The first-person form is used here to achieve the maximum involvement of the reader in the events related, and to interest him in Nathanael's story, and the limitations of this form are exploited to leave him in some uncertainty with regard to that story. Most critics (for example John Ellis) agree that at the end of the first part of the narrative, the reader is not in a good position to judge, due to the limitation of perspective (1). Ellis, however, goes on to say that during the second half of the narrative, presented by a narrator who has a separate perspective to that of Nathanael, this changes. Ellis' argument here is that the narrator of the second part of the narrative draws attention to various suspicious circumstances Nathanael himself does not notice, with the result that we must now take the threats against him seriously (2). For this reason, Ellis sees the identity of Coppelius and Coppela as being proven (3). But on no occasion does the narrator, speaking independently of the perspective of his character, confirm or deny the identity of Coppela as Coppelius. He draws attention to various circumstances as being suspicious (Nathanael had done this too in the first part of the narration), but he does not explain these circumstances, or let us see how they came about.

At decisive points in the action, moreover (particularly in the scene in Nathanael's room when Coppola sells him the 'Perspektiv', and in the study scene as Spalanzani and Coppola/Coppelius fight over Olimpia), the narrator reports from Nathanael's perspective without confirming or correcting his vision or interpretation. This is another illustration of how the narrator can adopt different perspectives in different parts of the work, something which Ellis does not take sufficiently into account. He interprets the fact that the narrator demonstrably has, on occasion, a separate perspective to that of Nathanael as being decisive in all parts of the narrative (4).

The fact that the perspective is limited to that of Nathanael at decisive points of the narrative is commented on by the critic E F Hoffmann, who states:

Es ist festzuhalten, dass gerade die Teile, die das Unglaubliche und Uebernatürliche bringen, durch die Augen eines Menschen gesehen wird, der periodisch wahnsinnig wird. (5)

Nathanael's madness or sanity is not the point at issue here, however. What we have to bear in mind for our study is the fact that events are seen through his eyes. E F Hoffmann is of the opinion that the facts of the case have been deliberately left unclear by Hoffmann, a statement I would agree with (6). Hoffmann deleted from the final version a comment by the narrator in which he explicitly identifies the two figures of Coppelius and Coppola. At the end of the Olimpia episode the narrator originally was to have said:

Auch Coppola liess sich nicht mehr sehen. Am Ende war es doch wohl der grässliche Sandmann Coppelius. (7)

The first point I would make here is that the fact that the narrator was originally to have made this comment at least implies that the identification of the two figures was not certain from the information just reported from Nathanael's perspective. By leaving it out, Hoffmann has preserved the uncertainty. Secondly, however, it is important to bear in mind that this would have been, of course, no more than a subjective opinion on the part of

the narrator, which is presented, moreover, as mere supposition (indicated by the use of "doch wohl"). The fact that this remark was removed from the manuscript, along with other significant changes relating to the presentation of the figure(s) of Coppelius/Coppola, indicates how Hoffmann was concerned that the question of their identities should not be resolved (8).

The narrator figure in this work is not intended as a vehicle to overcome the doubt created by the initial contradicting perspectives of the characters. The change in narrative perspective makes the conflict of perspective clearer, more defined, and perhaps even less open to a resolution. The narrator himself comments on the structure of his narrative as follows:

Nimm, geneigter Leser, die drei Briefe, welche Freund Lothar mir gütigst mitteilte, für den Umriss des Gebildes, in das ich nun erzählend immer mehr und mehr Farbe hineinzutragen mich bemühen werde. (9)

This suggests that what the narrator is doing in his narration (by this I mean the second part where the narrator's presence is visible) is making the picture more intense and vivid. This he is able to do as a result of his increased freedom of movement and perspective, as a narrator not directly involved in events. The narrator's comments on the suspicious circumstances surrounding Nathanael's return to University, as discussed by Ellis, intensify Nathanael's perspective of unease and suspicion, without drawing any unambiguous conclusions, nor allowing the reader do this. To explain events would be to go beyond the outline of the first part, and the narrator specifically declares his intention to be intensification, not expansion.

Another comparative example of the relationship between first- and third-person narrators may be given from a consideration of the narrative structure of Tieck's Der blonde Eckbert. The first part of the narrative consists of Bertha's narration of her childhood and her experiences with the old woman with whom she lived. At the end of this narration the reader is faced

with the problem of how to interpret the old woman and her world, and also Bertha's actions. After this narration, a third-person narrator describes Eckbert's subsequent reactions and experiences, all of which are linked to the fact of Bertha's having told her story. The narrator describes Eckbert's contradictory feelings, and how he is forced to act, almost independently of his will; experiences that mirror those of Bertha. At the end of the work, Eckbert makes the same journey as Bertha, to be faced too with the old woman.

In the second part of the narrative, the same perspective of 'erlebendes Ich' as Bertha had used in her narrative predominates (10). For the most part we are limited to Eckbert's perspective, particularly at the decisive moment when he sees Hugo as Walther. The narrator does make comments in his own name, but, in the same way as the comments made by Bertha and Eckbert themselves, in which they try to understand their own experiences, these serve only to highlight, never to explain the confusion of the characters (11). The reader is, at the end of the work, in no better position to interpret the motives and actions of the characters, and the meaning of events, than at the end of Bertha's story. Again, the narrator has intensified the picture, without at any stage taking the reader above the level of the characters (12).

The Storyteller/Character Narrator

The categories of first- and third-person narrators are very broad and general. In many cases the Romantics exploited the advantages of both forms within one narrative structure. The traditional picture of a storyteller narrator is in fact that of a character; an old woman, a nurse telling stories to children, or a group of adults, recounting tales to each other (1). This picture is very much associated with folk-tales and fairy-tales, both of which were important influences on the Romantics, particularly Arnim and Brentano. In this narrative situation, a character in the framework becomes a storyteller in his inset narrative, that is, a

first-person narrator adopts the status of a third-person narrator in the story he tells. The storyteller/character belongs to the world of the framework, but raises himself above the world of the inset narrative. This narrative situation is found in cyclical works such as Die Serapionsbrüder and Fantasiestücke in Callots Manier by Hoffmann (although some works here are first-person narratives), Phantasmus by Tieck, Brentano's Rheinmärchen and Der Wintergarten by Arnim (some works here too are first-person narratives). It is a traditional narrative device (2). In the Romantic period, however, a first-person narrator can raise himself above the level of the events of the fictional world of which he is part when telling a story, and we shall look at these narratives in more detail.

The traditional old woman storyteller figure can be found in Brentano's Geschichte vom braven Kasperl.... She is introduced in the frame by the first-person narrator who then listens to and later records her narration of the story of Kasper and Annerl. In this story she records the experiences, impressions, motives and even dreams of her two main characters in great detail, in spite of the fact that she was not present for much of the action (3). She reproduces Kasper's perspective, and his thoughts, during his journey home (4). She also follows Kasper's perspective after she saw him for the last time (5). Part of her information comes from her close relationship with Kasper and Annerl, who both confide in her, and she does refer to her source of information on the events of the night of Kasper's suicide: Kasper came to see her and hurriedly let her know what had happened (6), but this is insufficient to explain her detailed knowledge of not only what happened (the events of the outer world), but also Kasper's motives and reactions (the events of the inner world). The old woman goes beyond her source in the range of information she imparts, and beyond her status as a character within the action in the way she imparts that information. She has accorded herself, for the narration of the story of her grandson and adopted

granddaughter, the power of omniscience and of 'Innensicht', that is, the power of a third-person narrator (7).

In Arnim's story Die Verkleidungen des französischen Hofmeisters... the 'Hofmeister' also reproduces a story concerning his near family, in this instance, his wife. He has even less direct information than the old woman in Brentano's tale, as his wife has been lost for some time, and she tells him what has been happening to her during that time when they meet up again. The 'Hofmeister' repeats this story, which has also been told at speed and on the spur of the moment, to his pupil, who then writes it in his diary (8). The 'Hofmeister's' source is therefore also inadequate for the wealth of information he imparts, as is his status inadequate for the form he gives his information (9). He describes the adventures of his wife in detail, using the perspective of 'Innensicht' to read her thoughts and describes individual scenes from her perspective (10).

Another work by Arnim, Raphael und seine Nachbarinnen, also contains the reproduction of information from a specific source by a character. The narrator, a servant and friend of Raphael, prefixes his account of their life together with an account of the story of Raphael's youth, as told to the narrator by Raphael himself (11). The narrator does remind us on occasion of the situation of his being told this story by Raphael (12), and also reproduces passages in the original first-person form (13). He constructs his narrative as a storyteller narrator, however, describing situations and scenes in detail, observing the young Raphael, and recording events from his perspective, for example when he thinks he sees Benedetta in the garden and when he is watching Benedetta - the perspective here is again one of 'Innensicht' (14). He also reproduces other characters' perspectives, for example Benedetta's, and, on a more trivial level, that of Meister Pietro (15).

A similar narrative situation is found in Hoffmann's work Die Jesuiterkirche in G., where an unknown biographer has written Berthold's story, with occasional

direct reproductions of passages in the first-person (16). This narrator also gives insight into Berthold's thoughts from the position of a storyteller, however (17), and describes scenes from his perspective, as for example when he saves the Princess (18). The Professor mentions that this student and Berthold spent a lot of time together, and that the source for the student's narration is conversations he had with Berthold (19). We can only conjecture on the adequacy of the source in this case, as we have no indication of the content of these conversations. This is also the case in Raphael und seine Nachbarinnen, as mentioned above.

In Rat Krespel too, the narrator reproduces a story told to him by another character in the third-person form (20), with occasional reference to the situation of Krespel telling him the story (21), and direct reproduction of the first-person (22). On the important occasion when Krespel tells Antonie she must not sing again, the narrator is limited to a perspective of 'Aussensicht' toward his character, with the result that the reader has no insight into Krespel's thoughts, and therefore perhaps to his true motive (23). The third-person form here is seen to limit rather than to increase our knowledge. Soon after, however, there is an interpretation of Krespel's feelings by the narrator when Antonie begs to see B.. (her fiancé) (24).

In the Berglinger-Novelle in Herzensergiessungen eines kunstliebenden Klosterbruders, the narrator who tells his story is a friend of Berglinger, and his sources are various conversations, and a letter which is reproduced in the narrative (25). There are indications, however, that these sources are only partial (26), and therefore that the narrator is editing his material - interpreting and adding in his own right. This narrator also exploits the perspective of 'Innensicht', the perspective of his characters, and comments in his own name on their actions (27).

In his reproduction of information the narrator goes beyond his source, and beyond his status. His information seems to come from a level above the fictional world, but

its source is within that world.

In all the examples considered above, the narrator's source has been the narrative of another character. This multiplies the narrative media through which the reader perceives the events. In Geschichte vom braven Kasperl und dem schönen Annerl the narrator tells a story the old woman tells him, and this story is partly constructed from what Kasper and Annerl have told her, while in Die Verkleidungen des französischen Hofmeisters the pupil writes down the story his tutor told him, which was told to him by his wife. In Raphael und seine Nachbarinnen the narrator reproduces what Raphael told him, as does the narrator repeat the story of Krespel in Rat Krespel. In the Berglinger-Novelle too, the narrator is partly repeating what Berglinger has told him. There is also a possible additional level of mediation in Die Jesuiterkirche in G., in the person of the 'reisenden Enthusiast', who reproduces the story written by the student, to a greater or lesser extent from information given by Berthold, who tells him part of his own story (28). In each case, the multiplication of narrative media present in the text removes the reader successively from the actual events narrated, as the perspective of each individual who gives an account of events is subjective and relative in itself. Each medium adds another layer of subjective interpretation to the information received. Both the narrator, and the student in Die Jesuiterkirche in G. are characterised by the Professor as individuals who would go beyond the 'truth', that is, their source. The same is true of Theodor, the narrator of Rat Krespel, whom we know quite well from the frame discussions in Die Serapionsbrüder, and the narrator in Raphael und seine Nachbarinnen, who writes with the express purpose of contradicting the popular opinion of his friend (29). The fact that we do not usually have access to the different stages of the mediating process means that we cannot tell how each version develops from the previous one. We therefore do not know what each medium adds. Each new medium has less direct access to the source, however, and

is increasingly dependent on the account of another medium.

Where the storyteller/character narrator reproduces material from another character, as well as questioning the adequacy of his source, one may also still question his memory, and thus his ability to reproduce his source. The conventions of narrative, whereby characters are blessed with the ability to remember vast amounts of material, do play a role here, but, as with the straightforward first-person narrator (30), this ability to reproduce is put into question due to the nature of this reproducing process. The narrator's self-accorded status above the narrative world can fool the reader into treating his information with too much respect. The narrator in Raphael und seine Nachbarinnen refers on at least two occasions to the inadequacies of his memory, and this must be taken into account with regard to his narration of Raphael's 'Jugendgeschichte', as well as to the story he goes on to tell. One might also question the memory of the pupil in Die Verkleidungen des französischen Hofmeisters und seines deutschen Zöglings, who reproduces the narrative of the 'Hofmeister', and the narrator in Geschichte vom braven Kasperl und dem schönen Annerl (31).

Where a first-person narrator reproduces another first-person narration directly in his narrative, this also results in a change in status. In his consideration of Realism in the Nineteenth Century, Richard Brinkmann, with specific reference to Der arme Spielmann, criticises this narrative technique as destroying the original first-person narrative situation (32). His remarks show an awareness of the individual's questionable ability to reproduce the perspective of another, and the fact that the 'Spielmann' is presented to us through the mediation of the narrator (33), but he fails to consider the possibility of a narrator changing status within one work (34). In this case, the narrator has become a scribe. In spite of the subjugation by the frame narrator of his subjective perspective, however (35), his presence in the

narrative as the 'reproducer' of this material is not unimportant as, if this were the case, the author would surely have presented what is the 'inset narration' as a narration in its own right. Brinkmann criticises Grillparzer for not being able to make up his mind as to what narrative situation he wants to use: He wants to bring the reader close to the experience with the 'Spielmann', and also to the 'Spielmann's' experience (36). As it stands, however, the 'first-person within a first-person' acts as an illustration of the nature of the mediating situation Brinkmann himself recognises (37). Brinkmann criticises the inset story for going beyond the bounds of the narrator's report, and becoming independent of it (38). He interprets the occasional references to the situation of Jakob talking to the narrator as an attempt by Grillparzer to maintain the original narrative situation, but concludes that they are inadequate (39). At no stage can the story of Jakob be seen independently from the narrator's report, however. The inset narrator is presented through the medium of the perspective of the frame narrator, and his story through the medium of the framing story. The narrative situation draws attention to the relationship between the two. The desire to reproduce verbatim the first-person narration of another character shows the interest and involvement of the frame narrator in the teller (40). We read the narrator's reaction to this individual and his story. It is from this narrative situation that the story gains its meaning.

It is important also to realise that the idea of a direct reproduction cannot always be taken at face value. Brinkmann criticises the ability of both Jakob and the narrator to remember so much detail, but, as in the works considered above, the characters are acting as mediators, and the fact that we have no access to events (indeed we are twice removed from them) means that we do not know the extent of this mediating process. Brinkmann points to various passages in Der arme Spielmann which would seem to go beyond the understanding of the 'Spielmann'. He credits these parts of the narrative to Grillparzer

presenting his own thoughts and reactions directly in the narrative (41). Throughout his study, Brinkmann confuses the figures of the narrator and the author, and thereby misses the subtlety of the interaction between different narrative levels. If these passages are, indeed, beyond Jakob as a narrator, they must then be attributed to the narrator in his reproduction of Jakob's narrative. Brinkmann also points to the narrator making comments that seem to point to an ability to read Jakob's thoughts, that is, the 'Innensicht' of the third-person. This is not a 'mistake'; it is significant as the reflection of the character according himself status above the events of his narrative (42). Similarly, Brinkmann questions the presentation of the figures within Jakob's story, and claims that Grillparzer has developed them beyond the capacity of Jakob as a narrator (43). This could be used to draw attention to another level of mediation; if these figures are developed beyond their part in Jakob's story, this could be as a result of editing by Jakob and/or the narrator.

What is true in Grillparzer's *Novelle* is also true of the nephew's reproduction of his uncle's story in Hoffmann's Das Majorat, the reproduction of 'Gluck's' story by the narrator in Ritter Gluck, the narrator's reproduction of the old woman's story in Brentano's Geschichte vom braven Kasperl und dem schönen Annerl (44) and Johannes' reproduction of various narratives in Aus der Chronika eines fahrenden Schülers (45). This narrative situation is also discussed in Tieck's novel Peter Lebrecht, where Peter initiates an ironic conversation with the reader concerning the rival merits of letting his character tell her story in her own words, or telling it in his own name. After considering the merits of each, he decides on a compromise. He narrates it in her name (46). This compromise is an illustration of the narrative situation characterised by the simultaneous presence of two narrative perspectives.

A character can also reproduce a story in which he himself was involved in the third-person form, for

example the uncle's account of his involvement with the owners of R..sitten in Das Majorat, and Graf Nepomuk's narration of his daughter's past in Das Gelübde. Both are peripheral characters who are not always present at significant points in the action, but they present their material from a level above that of the characters. Nepomuk, for example, as narrator, can draw attention to the fact that the character Nepomuk does not think the ring his daughter suddenly starts wearing is important (47). The uncle in Das Majorat presents his story as "eine merkwürdige Geschichte, die sich wohl zutragen konnte" (48), thus indicating the extent of the input of his own perspective. He talks of himself in the third person, as does Schnüspelpold in Die Geheimnisse. The latter clearly reveals the subjectivity of his perspective with the following description of the character who enters Theodor's room one night. Theodor awakens to see a bouquet of flowers:

Dieser Blumenstrauß war aber an dem Rock befestigt, den ein alter Mann angezogen, welchen ein verleumderischer Schriftsteller als verwachsen, krummbeinicht, grotesk in seinem ganzen Wesen geschildert hat. (49)

The character is, of course, Schnüspelpold himself, who has already complained bitterly to Hff about the latter's presentation of him in Die Irrungen.

A narrator who is telling his own story can also do so in the third-person, for example Erasmus Spikher's 'Geschichte des verlorenen Spiegelbildes' in Die Abenteuer der Silvester-Nacht, Euchar's story in Der Zusammenhang der Dinge and Frenel's account of his youth in Die Schachtel mit der Friedenspuppe (50). The narrator in the first work reproduces the perspective of those at the party in Italy on the occasion when Erasmus first meets Giulietta, and their perspective of Erasmus (51), and he later records Erasmus' friend Friedrich's perspective (52). Euchar, in Der Zusammenhang der Dinge, limits himself for the most part to his character Edgar's perspective, but also includes the perspectives of

Marchez and the 'Obrist' (53). In Die Schachtel mit der Friedenspuppe, Frenel narrates from the perspectives of the Chevalier (his father), Mademoiselle Montpreville, Sanseau, and his (Frenel's) mother (54). In Angelika, die Genueserin und Cosmus, der Seilspringer, Angelika tells her story as if it were that of her sister. She begins in the first-person form, then moves to the perspective of a storyteller who knows the thoughts of different characters, and who knows of events that took place when no witness was present (although in some cases she does limit herself to what the character saw - something the storyteller narrator may also do). She reproduces scenes from her character's perspective, and adds her own comments and explanations (55).

In this way, the character attempts to raise himself above the events of his own life, or the lives of those he is close to, and gain distance from them. Where the character adopts the powers of the storyteller narrator, however, this form can be used to disguise the subjectivity of his perspective, as it draws the reader's attention away from the fact that the character is, in reality, very close to his material.

There is another important factor to be considered in 'Geschichte des verlornen Spiegelbildes' in this context, as it is not certain that Erasmus did, in fact, reproduce his own story in the third-person, or even that he wrote it at all. The possibility that the narrator wrote the story himself, or reworked it, changing it from first- to third-person and adding echoes of his own experience is deliberately and tantalisingly kept open. The narrator here also indicates the fact that he is not giving a full version. The interest of the frame narrator in the person and in the story of the inset narrator is here taken to an extreme; their stories (and in a way they themselves) are the same. To what extent this is reflected in the information we are given, is left to the reader to decide - did the narrator's interest lead him to reproduce the story verbatim, or to add his own experience to it? Yet another level of possible mediation is added by the presence of the editor, who is reproducing the material

of the 'reisenden Enthusiast', and perhaps himself reworking it. As a result, we are unable to determine the exact origin of the information we receive.

In the above examples the character narrator accords himself the status of storyteller without comment. In other works, the character narrator can indicate the fact that he is departing from his source in order to construct the best possible story. In Das öde Haus we see how a character may adopt the role of a third-person narrator when the Doctor tells Theodor of the events which led to the imprisonment of the old woman in the house, and the arrival in Berlin of a young girl who resembles the vision Theodor has been haunted by. The Doctor's source is information given by the Gräfin Gabrielle, but her information is inadequate, and the Doctor indicates that he has had to act as a higher narrative authority to uncover the 'reality' of events (57). Again, the narrative situation within the story is that of a storyteller who can report Gabriele's perspective (58), and also the general perspective of 'man' (59), and that of the Graf von Z., Gabrielle, and Graf S. as they watch Angelika (60). He reproduces the dramatic scene in which Gabriele finds her child using the present tense and the perspective of the 'erlebendes Ich' of the character to the point of Free Indirect Style, whereby he becomes the character:

In schlafloser Nacht das Bild des verlornen Gatten, des verlornen Kindes vor Augen, glaubt sie ein leises Wimmern vor der Türe des Schlafzimmers zu vernehmen; ermutigt, zündet sie die Kerzen des Armleuchters bei der Nachtlampe an und tritt heraus. - Heiliger Gott! niedergekauert zur Erde, in den roten Shawl gewickelt, starrt das Zigeunerweib mit stierem, leblosem Blick ihr in die Augen - in den Armen hält sie ein kleines Kind, das so ängstlich wimmert, das Herz schlägt der Gräfin hoch auf in der Brust! - es ist ihr Kind! es ist die verlorene Tochter! (61)

The narrator's view here is superior, not as a character, as he was not present and has no direct knowledge of

events, but as a storyteller. He uses this elevated position to go beyond his source and produce a dramatic narrative. He is consciously mediating.

Der Sandmann may also be cited as an illustration of this technique. The narrator calls himself a friend of Nathanael, Clara and Lothar, and claims to have received the letters (his original source) from Lothar (62). He proceeds, however, to narrate the continuation of the story from a level above that of his characters. He can relate the thoughts of Nathanael, and can present the decisive and dramatic scenes from his perspective, to the point of Free Indirect Style (63).

In Die Geheimnisse the narrator (Hff) works with the 'Blättlein' as his source. As in Das öde Haus, he uses his status outwith the events of the narrative to give order to the material. The narrator begins one particular episode with the remark:

In bessern Zusammenhang gebracht ist folgendes daraus zu berichten... (64)

This narrator's presentation is also, therefore, specifically characterised as going beyond his source. The reader is presented with the observations of the characters, alongside the comments of a third-person narrator. In the first 'Blättlein', for example, the source for subsequent information on Theodor in society is cited as being Herr von T. "der ihn (Theodor) beobachtet hat" (65). When describing Theodor's behaviour, however, the narrative voice knows he is playing a role, an awareness unlikely for a narrator who is only observing Theodor, and has no knowledge of previous events. The descriptions of Theodor's behaviour are, moreover, highly ironic, which would not be appropriate from an uninitiated observer. When Theodor arrives at a tea-party, after having been told by the Princess what sacrifices she demands from him before he can win her hand, he is so confused and upset that he does not speak to anyone, but sits instead, staring into space, uttering occasional comments that no-one present can understand (including Herr von T.), as they have no knowledge of what has gone before. When at last he is

asked to explain his mood, the narrator gives the following description of his reaction:

Der Baron war hinlänglich wach geworden um zu fühlen, dass er wirklich selbst in diesem Augenblick höchst interessant sich gebärden könne. Er hob daher (the narrator here knows his motivation) die Augen gen Himmel, legte die Hand auf die Brust und sprach mit bewegter Stimme: "O Gnädige! lassen Sie mich das fürchterliche Geheimnis tief in meiner Brust bewahren, das keine Worte kennen sondern nur den todbringenden Schmerz!" - Alle mussten erbeben vor diesen sublimen Worten..... (the narrator here uses Theodor's own vocabulary to poke fun at his vanity) (66)

The narrator also goes on to make some general remarks on tea-parties, something which would be inappropriate for a character who was writing for another character to include (Herr von T. is reporting to Theodor's uncle Baron von F.) (67). These remarks, therefore, indicate the presence of a narrative voice and perspective on a level above that of the characters and their source material.

The second 'Blättlein', we are told, is written by someone unknown who had been observing Theodor, and Hff explicitly states here that he has reworked this material (68). In this episode too, the narrative perspective is that of a storyteller who knows Theodor's thoughts and motives, and has knowledge of previous events (69).

In this work too, therefore, it is impossible to pin down the exact origin of the information we are being given, particularly as there is more than one medium, as Hff edits the narratives of various characters. He reproduces, for example, Schnüspelpold's choleric reference to the description given by Hff in Die Irrungen (70). This may be considered inappropriate for Schnüspelpold himself to write, particularly if he were writing for his own reference, and may, therefore, be considered an another example of Hff making fun of this character. Additionally, it is significant that a new narrative voice has appeared in Die Geheimnisse, on a

level above that of Hff, who has become a character. This new storyteller narrator is another narrative medium through which events are filtered.

In all these examples the character assumes the status of a storyteller, with the specific intention of using his material as the basis for a dramatic narrative. This narrator approaches more nearly the situation of the third-person narrator, as here his narrative intention (and the intention behind the mediating and editing processes) is aesthetic rather than existential (71).

The same type of narrative situation lies behind the story of Lee and the Gordons told by the narrator's friend in Mistris Lee, one of the stories within the Wintergarten cycle. He knows the 'facts' of the events surrounding Lee and the Gordon brothers, but the story he tells is the story of a narrator who can see into the minds of all his characters, who has freedom of movement, and who interprets and comments on his characters' actions and motives. He can explain why they act as they do. He gives the reasons for Lee's letter, and prefixes an explanation of her subsequent behaviour after the elopement has taken place with the comment "wir wollen das Rätsel lösen" (72). He presents a story concerning three 'real' people, but the picture he presents is his story, with his opinion of his characters (73). His only source is society gossip and the events in the courts (74), but the actual events are unimportant. The story is concerned with the motivations and feelings of the characters, rather than with their actions. It is clear that, in this narrative situation, the tale tells us a great deal about the teller. This is true also of the works above, for example the old woman in Geschichte vom braven Kasperl..., who perceives the fates of Kasper and Annerl, and the other events in her story, in relation to her own personal religious philosophy.

There are also question marks left over the exact extent of the mediation of the information given in this story, in which the narrator reproduces a story told to him by a friend concerning a recent incident. Here too, the narrator indicates that he is reproducing the

material approximately ("ich will sie (die Geschichte) im Auszuge ihm nacherzählen"), and therefore we do not know the exact source (and therefore status) of the information we receive. The second narrator has no access to the events of the story, and has only caught one glimpse of Lee. This means that he has even less access to source material.

The narratives considered so far have been accounts of contemporary events, often with reference to characters known to the narrator. In many Romantic works, however, folk-tales and certain kinds of other historical material are an important part of the narrative. The narrative voice here is also approaching his material from an aesthetic point of view, with the intention of using his material in the most effective way.

In these works, the historical setting, the customs, and the atmosphere of the time are reproduced, often with great care. In Owen Tudor, for example, much attention is paid to giving an impression of Welsh customs and way of life, as well as to their folk-tales. The same thing can be said of the British context in Mistris Lee, in which Wales also plays a part. The folk-lore surrounding the gypsies is also important in Isabella von Aegypten. Hoffmann also wrote some works with a historical basis, namely Das Fräulein von Scuderi, Doge und Dogaressa, Meister Johannes Wacht, Meister Martin der Kufner und seine Gesellen, Der Kampf der Snger and Der Feind. In each case care is taken to create a certain atmosphere, something which the 'Serapionsbrder' praise with reference to Das Frulein von Scuderi and Doge und Dogaressa (75). In the introduction to Meister Martin der Kufner.. the narrator states that his intention is to let the reader experience what life was like in this period in history, as if he were actually present (76). This desire for 'realism' or accuracy might be seen as a constraint acting on the storyteller's imagination, but in practice this is not the case, as becomes clear when one considers more closely the way in which these narrators exploit their source material.

In Arnim's Owen Tudor, the character of the woman in the coach sets out specifically to tell a folk-tale concerning the founder of the Tudor monarchy. The sources to which she refers are those of tales passed down and re-told (77), she tells specific anecdotes that have become common knowledge, although she also claims higher status for her information by claiming to be a descendant of Tudor (78). Significantly, she prefixes her story with the remark that, of all the stories told about him, no-one knows which are true (79). Once she has embarked on the main thread of her story, however, she acquires the ability to record Tudor's thoughts (80), and interpret his feelings (81). She reproduces the scene at the shrine from his perspective and also records the 'Kammerfrau's' perspective (82). The 'actual events' are not as important as the 'story', which is created by the storyteller/narrator. In this way, the source becomes devalued, and the contribution of the teller more important. In Angelika, die Genueserin und Cosmus, der Seilspringer, folk-tales are related specifically to the imagination of the people. The situation here is that Angelika is inundated with stories of people having seen Cosmus, after she has offered a reward for news of him. The narrator comments:

Da hätte man der eigentlichen Natur und Entstehung von Sagen recht nachforschen können; sie sind, wenn gleich ganz unwahr, doch das Wahrste, was ein Volk zur Darstellung seiner liebsten Gedanken hervorbringt. (83)

The 'truth' here lies in the psychological truth of the self-expression of the people, not in the faithful reproduction of factual events.

This combination of historical truth and imagination was something Arnim also defended with reference to Isabella von Aegypten. In a letter to Jacob Grimm he wrote:

Genug, es ist zu allen Zeiten geschehen und in sich ganz unschuldig, dass die Leute merkwürdigen Zeiten und Menschen, von denen nichts als die geschichtliche Armut übrig, ihre liebsten Gefühle, Situationen und

Reden angehängt haben. (84)

In spite of the derogatory reference here to the "geschichtliche Armut", in the same letter Arnim also emphasises the importance he accords the historical base, and his concern for veracity. Both sides of the equation are important for him (85).

The strength of Arnim's convictions on this subject is reflected in the fact that he wrote another letter later the same year to Jacob Grimm arguing the same point:

Darin (in the juxtaposition of historical and fantastic material in Isabella von Aegypten) liegt aber etwas Unwiderstehliches wie bei den Völkern mit den Mythen, die sie an ihre Königsstämme als Wurzel annagelten, dass man es nicht lassen kann, dem was der Phantasie mit einem Reiz vorschwebt, einen festen Boden in der Aussenwelt zu suchen, wo das hätte möglich sein können. (86)

Here, the same process is described from the opposite side. The common people are seen as using reality to externalise their own fantasies.

In Herzensergiessungen eines kunstliebenden Klosterbruders, a collection of essays concerning mainly the artists of the Italian Renaissance written by Wackenroder and Tieck, the monk (who is the fictional author of the essays, and in many cases also the narrator) also uses sources, notably the biographies of Renaissance painters by Vasari. These sources are made to adapt, however, to the specific picture the narrator wants to give of these artists as being divinely inspired, and deeply religious. The narrative interest in this work is not to be found in the accuracy of portrayal of these figures, or of the time in which they lived, but rather in the imaginative picture of this particular character-narrator. He creates a first-person narrative, for example in 'Raphaels Erscheinung' and 'Brief eines jungen deutschen Malers in Rom an seinen Freund in Nürnberg' in order to give the most vivid expression to the experiences he wants to convey (87).

The work Signor Formica also concerns the figure of an artist. It is written in the third-person form, but by

a narrator who introduces himself as an individual who does not agree with the popular opinion of Salvator. He is writing, therefore, to contradict his sources. This is similar to the aim of the narrator in Raphael und seine Nachbarinnen, who also writes to disprove certain opinions of Raphael. Whereas the latter had direct access to Raphael, however, this narrator is describing his own created character: "mein Salvator", as he calls him (88).

In Hoffmann's Doge and Dogaressa a stranger approaches two friends discussing the significance of a painting, and proceeds to tell the story in detail, as a third-person narrator (89). The only source this narrator has to the historical events supposedly depicted is the painting itself, and his story is presented as his reaction to it. Here, source (in this case, this means the historical figures and events, and their depiction in the painting) is used merely as a starting point for the narrator, who develops his own story from it. A similar situation is found in Der Kampf der Snger, where the narrator's source is a dream, brought on by reading a book on the Middle Ages, which then acts as the starting point to a story concerning both historical and literary figures. This is also the case in Arnim's Isabella von Aegypten, a work to which he gives the title 'legend' (90). In these examples, one can see clearly how the historical basis is a narrative ploy, used as a way to expand the narrator's possibilities, rather than to restrict him. The Romantic narrator uses historical sources in the same way as material from his own experience: as a starting point for his own imagination.

As well as folk-tales, fairy-tales are very much part of Romantic narrative. Drosselmeier in Nussknacker und Mauseknig tells a fairy-story to Fritz, and, more particularly, Marie, called 'das Mrchen von der harten Nuss' (91). In this he acts as a traditional fairy-story narrator who knows all his characters (92), who interprets and comments (93), and who remains on a level above the narrative, in spite of the fact that he also appears as a character in the story (94). The story has,

of course, great significance in relation to Marie's experiences with the 'Nussknacker', and therefore on one level must be seen as a 'true' reproduction, but it is presented as the imaginative product of Drosselmeier's mind, with Marie's remarks as his starting point (95).

In Hoffmann's late work Des Vetters Eckfenster the 'Vetter' assumes the mantle of an omniscient storyteller/narrator in describing the people he sees outside his window. In a manner similar to that of the narrator of the inset narrative in Doge und Dogaressa, the scene before him acts as starting point. In her study of the 'serapiontisches Prinzip' in Hoffmann's works, Ilse Winter criticises the omniscience the 'Vetter' demonstrates (as, for example, in his ability to see every item in the basket carried by one particular character) as a technical error (96). This criticism completely ignores the possibility of a storyteller/character narrator who uses his source, either from within or outwith his own experience, as the trigger to a story constructed within his imagination. This is also the case in such works as Doge und Dogaressa, and also Die Bergwerke zu Falun and Die Brautwahl, both of which are praised by the 'Serapionsbrüder' as having a basis in real life, and as using this basis as the starting point (the term used by the Serapionsbrüder is 'Hebel') for the narrator's imagination (97). In his narrative, therefore, the narrator's source is the lever which brings into action his own creative fantasy. What is important is the psychological truth of the imagination referred to by Arnim in his letter. This point is of great significance within Romantic aesthetic theory, and will be considered again in this context.

The Character/Storyteller Narrator

The narrative level of works which on the surface appear to be third-person narratives may be called into question by remarks which show the narrator to inhabit the same world as the characters. This must lead, to some

extent at least, to a reinterpretation of these works, whereby the narrative situation becomes that of a first-person narrative, and the storyteller becomes a character.

We have considered examples, particularly from Arnim's works, of references made by the third-person narrator to the contemporary situation, and have indicated how these comments show the narrator to be concerned with, and part of, the world of his characters (1). It is significant that Arnim's narrators, who seem most like the traditional third-person narrators, as they frequently comment upon characters and interpret their actions, and rarely admit to being unable to supply information on any situation, are the most likely to expose themselves through these very comments as being at the same time part of their characters' world. Examples can be found in Frau von Saverne, Melück Maria Blainville, Die Majoratsherren and Isabella von Aegypten (2). Brentano's narrator also refers to the contemporary situation in Die Schachtel mit der Friedenspuppe and Die mehreren Wehmüller (3).

Hoffmann's narrator is more likely to show himself to be part of contemporary society by mentioning people and places well-known to his readers, for example in Die Brautwahl where he identifies the shop outside which Tusmann notices a strange figure (4), or in Die Irrungen where he refers to the piano which stands "bekanntlich bei Fuchs" (5). Hoffmann's narrator also describes characters whom he claims are as well-known to his readers as they are to himself, such as Albertine and Dümmerl in Die Brautwahl (6). In Der goldne Topf, the narrator claims that Paulmann and Heerbrand are still to be seen in Dresden (7).

The narrator can also put in doubt his status above the fictional world by recording how he collects information from within it. This is the case in all works where the narrator refers to his sources, such as in Klein Zaches, and Isabella von Aegypten (8), and where the narrator becomes an observer in his own right to collect information, for example when the narrator in

Meister Floh looks through the keyhole at Aline/Dörtje after Peregrinus does (9). The works in which such references are most common are the Märchen, that is, the folk-genre, and the type of narrative in which Hoffmann's narrator, like Arnim's, is most likely to separate himself from his characters and comment on and interpret their thoughts and actions.

As a result, one could say that the narrator who draws attention to himself as a figure who knows everything about his characters, their motives, and their story, is, when analysed more critically, an individual perspective on the same level as that of the characters, and with an equally subjective opinion (10).

The Fictional Level of the Narrator

The result of this movement between narrative levels is that the narrator cannot be characterised as either first- or third-person. Thus, the reader does not know whether the information received is on the authority of a character who is using his limited knowledge as the starting point for a story of his own, or on the authority of a supernatural narrator who has access to the thoughts and actions of his characters. Again, one may consider Der Sandmann as a case in point. After reproducing the letters the narrator informs us that he is a friend of Nathanael and of Lothar, and, moreover, that he knows and admires Clara (1). He characterises himself, therefore, as a friend and biographer. He then goes on to say, however, that his narration is the reproduction of an inner picture, and indicates that the letters (which are part of this narrative, and which therefore may be part of this inner picture) are the basis from which he will give the picture form (2). The tension between the two narrative situations becomes, in this instance, a tension between narrative levels (3).

When we discover at the end of a work that what we have considered a third-person narrative is actually the work of a first-person narrator, this forces us to reinterpret in retrospect our relationship to the

information we have received. As an example one could consider the opening paragraph of the short work Ritter Gluck. The initial description of the scene seems to originate from a third-person storyteller narrator, until we read the words "da setze ich mich hin". From this point onwards, every comment in the narrative is related to a particular character narrator. But what of the description before this revealing statement? Köhn, who also draws attention to its importance, writes:

Die Beschreibung gerät zwischen der allgemeinen Sicht des 'man' und der subjektiven Sicht des Ich in die Schwebe. (4)

It is doubtful, however, if one can call the opening description 'objective' and use this form of comparison to separate the two narrative situations. The opening description was the description of a reaction to the scene, and told us more about the narrator's opinion of the scene than the scene itself. Using this means of comparison, therefore, the move to the first-person could be seen as the logical conclusion of the increasing subjectivity of perspective. The real change, I would argue, is between narrative planes. What we have taken to be the opinion of a storyteller narrator on a plane above the fictional world is, in fact, the opinion of one character within that world. This realisation forces the reader to adopt a completely different relationship to the narrative. This becomes particularly clear when one considers the way in which the conversation that follows acts to relativise and question the narrator's reaction to his surroundings (5). Köhn also discusses Der Sandmann from this point of view, stating that after the letters, the narrative is suddenly related to a creative narrating subject (6). Again, in my view, the importance here, is the fact that this affects our relationship to the narrative as a whole (7).

Critical studies of Der goldne Topf have often made reference to the sudden appearance of the narrator as an individualised character in the last Vigil. Apart from one reference to the 'Nachtwachen' he is spending writing the story (8), there is no indication of the narrator as

a physical entity, until in the last Vigil he goes to visit Lindhorst at his request. Heine draws attention to the fact that the narrator descends from the attic, and sees this as a symbolic descent in narrative level (9). The narrator is now on the same level as the characters. Reddick also discusses this change in status, and sees it in terms of a changing of positions by Anselmus and the narrator; Anselmus now seems incorporeal, and the narrator becomes a physical being, and, in going to Lindhorst's house, literally takes the place of Anselmus (10). What these critics do not consider, however, is the fact that this must affect in retrospect our reading of the whole narrative, not just the final Vigil. It is only at this late stage that the narrator refers to the source from which he has received the information to tell the whole story, although he declares himself unable to reveal it (11). What this means is that we are made aware, having already read the story, that what we have been reading is the narration of a character, and not of a narrative voice which exists on a higher plane of existence. As a result of this we must reinterpret his knowledge of the characters and events, but in particular his use of 'Innensicht', and also his confirmation of the characters' perception of the supernatural.

Similar movement between narrative levels can be detected in Der Magnetiseur. This narrative is constructed from different sections. The first, 'Träume sind Schäume' is written by a storyteller narrator, who for the most part limits himself to reproducing the conversation of his characters. The next sections contain letters and diary extracts. In the final section we are introduced to the narrator as a character visiting the scene of the action. He refers to his sources and the process of constructing the narrative as a whole, using his sources as a starting point in the same way as in the other works narrated by a storyteller/character narrator considered above. The reader is thus made to look back on and re-examine his reading of the previous sections.

In Spielerglück, a little-known work by Hoffmann, the reader discovers at the end of the narrative that the

narrator, who relates the story as a third-person narrator (reproducing the perspective of different characters, for example that of Angela (12)), is actually the principle actor in the drama. He is writing about himself. Once again, the fact that this is made known to the reader only in retrospect means that he has to reinterpret what he has already read. As in the works mentioned above, here the narrator is using the third-person form to tell his own story in order to achieve distance from it, and to disguise the subjectivity of his own perspective.

The two related works Die Irrungen and Die Geheimnisse are also significant from the point of view of narrative level, the former being written by a narrator who can report Theodor's and other characters' perspectives and thoughts, and who interprets and comments on his characters. At the end of this work however, and in the sequel, the narrator is shown to be a character (Hff) who depends on information from his characters. He can only begin work on the sequel when they write to him giving him more material. Within the second work, Die Geheimnisse, Hff loses his position as narrator to another storyteller narrator. He becomes a character, and an editor, and orders his material in such a way that his own contribution to his source material becomes significant, although not obvious. The storyteller narrator who presents Hff as a character represents a further level of mediation of the events narrated. The presentation in the second work of the basis of the narrative construction of the first work must affect our relationship to the information given by the narrative voice in both works. In both, Hff acts as third-person narrator, his motivation is aesthetic rather than existential, and he characterises himself as the author (13). In the second work, however, his status with regard to the narrative world has changed; the storyteller of the first narrative becomes a character and is replaced by another storyteller. One cannot help feeling that this process could continue indefinitely.

Once it has become clear that the information we receive on the level of the third-person narrator is the product of a first-person narrator, the reader is made aware of the unreliability of the information he is being given. The storyteller/character narrators in the works discussed above are presenting their own subjective opinions, and much of their information must be seen as conjecture. This narrative situation can effectively illustrate the subjectivity of the role of the narrator in all narrative in the Romantic period. All narrators are in a sense creating their narrative, and using their sources as a starting point. Everything they write is subjective opinion. The same is true of the third-person narrator who shows himself to be part of the fictional world. For this reason, powers such as 'Innensicht' must be treated with caution, rather than accepted as the 'normal' sphere of the narrator. This information must be seen as the least 'reliable', as it is the product of the narrator's own interpretation. On the other hand, observation, gossip - and even legend in the case of works such as Owen Tudor - traditionally seen as a dubious base, must now be regarded as the most reliable sources of information, as they are constructed with definite and direct reference to events.

The traditional domain of the storyteller narrator is thus reinterpreted by the Romantics, to the extent that he is demoted to the level of a character-narrator, and, on occasion, to a peripheral character-narrator. In this way, the Romantics force us to question each narrator's perspective and narration: no narrator is reliable.

REINTERPRETATION OF THE NARRATOR'S ROLE

Josef Kunz's study of the Novelle in the Classical and Romantic period (1) is interesting in relation to our study, as Kunz also considers the narrative form of these works, with reference to the Romantics as a group or school, as opposed to looking at individual works (2), or considering primarily the thematic content (3), or the narrative structures associated specifically with the Novelle form (4). In his consideration of the narrative forms exploited by the Romantics Kunz criticises the presence of what he terms unlimited 'Innensicht', and the lack of distance between the narrator and his character, and the narrator and events. He argues that the Romantics have given up a sense of distance and tension between the narrator and the narrative in favour of immediacy, and he sees as characteristic of narrative perspective in the Romantic Novelle this loss of 'Aussensicht' (whereby the narrator retains an independent position from his characters), the identification of character and narrator (whereby the narrator loses his mediating, objectifying function, and the reader perceives reality according to characters' impressions). As opposed to the Classical Novelle, according to Kunz's argument, there is no longer in the Romantic Novelle a narrator to unify the events of the narrative by means of report, and there is an 'excessive' use of scene which disrupts any continuum of action. He describes this as an expression of helplessness and terror in the face of the disordered state of the world. The Romantics, he argues, were interested in 'showing' as clearly as possible, their aim was to express intense experience, not distance themselves from the events they presented (5).

Many of the individual points made by Kunz are valid, as we have seen in our consideration of narrative form in various Romantic works, but his argument is flawed due to the fact that they are made as a criticism of Romantic narrative technique; there is little or no appreciation

of the innovatory nature of such techniques. His study is an illustration of the weakness of the normative approach to a particular literary genre, whereby deviance from a pre-established norm is seen as negative in itself (6). These new narrative forms represent a development in narrative presentation which reflects the Romantics' new experiences of reality and of art. That they wrote in this way was not an artistic weakness, but a deliberate attempt to reproduce in art the 'helplessness and terror' of their experience of reality, something which Kunz himself recognises, and admits would be impossible in the old form. Kunz sees the beginning of this development in Goethe's Novellen:

Immer weniger war es möglich, das Ungebändigte schicksalhafter Ereignisse in der strengen Form der romanischen Novelle aufzufangen und es so existentiell zu neutralisieren. (7)

and goes on to compare the Romantic and Classical Novelle as follows:

Die klassische Novelle rechnet mit einer Gesellschaft, die in ihrer Sicherheit im Grunde unerschüttert ist. Die nachklassische Novelle dagegen setzt den Zweifel und die Krise der Sicherheit voraus. (8)

The truth of this statement is underlined by the nature of the experiences outlined in chapter one. The argument here is that the Romantics have expressed this experience through the medium of the narrative form, by deliberately exploiting the narrative techniques dismissed by Kunz as artistically inferior. For example, Kunz considers the relationship of report and scene in Romantic prose. He sees the advantage of report over scene in that the former offers:

Die beste Möglichkeit, das Geschehen in strenger Gegenständlichkeit darzustellen und zu objektivieren, so dass der Erzähler gehalten ist, sein Betroffensein von den Ereignissen so wenig wie möglich offenbar werden zu lassen. (9)

He continues:

Wenn aber an die Stelle des Berichtes in einer so

weitgehenden Form, wie es bei E T A Hoffmann geschieht, die Szene tritt, ist diese Wandlung darin begründet, dass der Erzähler sich in einem Mass in die Erschütterung der handelnden Gestalten verliert, dass er darüber seine vermittelnd-objektivierende Funktion aufgibt. (10)

If one considers a work such as Don Juan it is clear that Kunz's remarks do, to a certain extent, describe the narrative situation exploited in Hoffmann's work, but it is also clear to the reader of this work, that a certain atmosphere is being created, with specific intent. The whole effect of the story would be changed if it had been constructed in the way Kunz mentions first, and which he clearly sees as 'right'. Hoffmann is concerned in this, and in other works, to express the subject's emotion and to make the reader participate in this emotion. In another early first-person work by Hoffmann, Ritter Gluck, it is apparent that the main point of the work, namely the ambiguity surrounding the figure of Gluck, would be lost if Kunz's blueprint for the narrative situation suited to the Novelle were followed. The same point could be made of all of Hoffmann's first-person works, and also of Brentano's Geschichte vom braven Kasperl und dem schönen Annerl and the Chronika, and Arnim's Die Verkleidungen des französischen Hofmeisters and Raphael und seine Nachbarinnen. In third-person works such as Tieck's Der blonde Eckbert, or Arnim's Die Majoratsherren, the limitation of the narrator to the characters' perspectives is deliberately, and artistically, exploited to construct and sustain an atmosphere of ambiguity, to express the disorientation of the characters, and to disorientate the reader.

Kunz's definition of the function and effect of report and scene also shows a lack of awareness of the true nature of these narrative concepts. The idea of a report being objective is no longer tenable in the discussion of the theory of narrative (11). When the narrator reports events, he does so in his own name, from his own perspective. The reader is therefore being given

an individual, subjective account. Report in Der Sandmann, Der Artushof, Meister Floh and Isabella von Aegypten (12) is introduced into the narrative at significant points in a most abrupt way, thus drawing attention to the fact that this form literally distracts the reader from the characters, and turns his attention per force to the narrator. His is the only voice the reader hears at this moment, and this voice identifies the narrator as an individual perspective. On the other hand, where the narrative reverts to scene, the characters can, to a far greater extent, escape from the perspective of the narrator, and be independent. Where characters' direct speech is reported, it has equal status to the speech of the narrator.

It is interesting at this point to note the description given by Fritz Martini of the Realist narrator:

Der Erzähler (befindet sich) nicht mehr überschauend über dem Erzählten, sondern er befindet sich mitten im Rätselhaften des erzählten Vorgangs selbst darin, er realisiert in sich selbst die Situation des im Ungewissen dieser Wirklichkeit tastenden, fragenden und scheiternden Menschen, von dem er erzählt. (13)

This, I would argue, is an apt description of the narrator in the Romantic period; a narrator who is unable to overcome the subjective, fragmentary and relative nature of the reality he presents. His opinion is subjective, it is one possibility, to be accorded the same respect as that of the individual characters. John Ellis in his study of narration in the German Novelle writes that:

The attitude of the narrator is offered to us as part of its (the story's) thematic material, not as a key to it; something for us to think about and evaluate, not to accept as the attitude of the work as a whole. (14)

The narrator constitutes an individual perspective, he represents a subjective medium through which the reader learns about the events of the story, and in all Romantic

works, the medium is the element of the narrative which provides the most interest. This point will be discussed further with reference to Romantic aesthetic theory.

Because of the feelings of disorientation experienced by the Romantics, and the awareness of the ambiguity of the world and the individual's relationship to it, there was an increasing reluctance on the part of the Romantic writers to impose an interpretation on the reader. Usually, although contrasting or contradictory information may be presented in a narrative work, one perspective is usually given most weight. In Romantic works all individual perspectives are equal, each is no more than the subjective opinion of an individual character or narrator. The works themselves, therefore, are a reflection of individual attempts to understand one's own experience of reality (15).

The narrator figure is devalued in that he loses his position as a secure point of reference for the reader. He has lost the function of the reader's guide, and his status as an interpretative centre. It is no longer his role to interpret. As an example, one may consider the conclusion of Die Irrungen. We are given the characters' opinions of who the Princess and the 'Magus' were, and then the narrator comments:

Alles verhält sich wohl aber ganz anders. Der geneigte Leser möge nur an das Blättlein denken und an so manchen andern vorgekommenen Umstand um sich zu überzeugen, dass das Rätsel keineswegs gelöst. (16)

The narrator here can supply us with no answers other than those of the characters, and only adds to the mystery with his own remarks. The changes made by Hoffmann in the final version of Der Sandmann also indicate a narrator who has lost the right to evaluate and interpret the events he presents. As we have seen, his role in this work is to intensify, not to explain or overcome the perspectives of his characters (17).

The narrator also limits himself to the perspectives of his characters in Geschichte vom braven Kasperl und dem schönen Annerl. In a study on this work, Mark Ward and Robert Wylie have identified the narrator's failure

at the end of the work to function as an evaluating and interpretative centre (18). He gives up his position as narrator to reproduce the letter, and finally to act as a mouthpiece for rumour. Ward and Wylie characterise this as:

A narrative form which is tantamount to mere transcription or assemblage of units of material, re-presented in their order of occurrence. (19)

Again, this should not be seen as negative per se, it must be considered in relation to Brentano's, and his narrator's intentions. It is not the narrator's function in this work to act as a governing evaluative centre. The work presents different interpretations by various characters of the events described, and so the narrator's interpretation is devalued to the level of one possibility, with no higher status than that of the other perspectives presented in the story.

REINTERPRETATION OF THE READER'S ROLE

The Reader as Character

The abdication of responsibility and the loss of status on the part of the narrator result in a corresponding increase in the responsibility and status of the reader. Whereas he has been accustomed to sharing the narrator's elevated position above the events described, he now loses this privileged position with him and is made to share the experience of the characters and the narrator.

This is achieved by the limitation of perspective to that of individual characters' 'erlebendes Ich', which was described above. The reader also becomes an 'erlebendes Ich' as he too experiences events as they occur by virtue of looking at the world through the characters' eyes. So, in Die Elfen, for example, we experience the elves' world as Marie does, as her adventures in the realm of the elves are reproduced as they happened. The same structure can be found in such works as Der Sänger, Die Schachtel mit der Friedenspuppe, Die mehreren Wehmüller..., Geschichte vom braven Kasperl und dem schönen Annerl, Die Verkleidungen des französischen Hofmeisters..., Die Majoratsherren, Der tolle Invalide and Mistris Lee in which we follow in detail the events of a few days. In Frau von Saverne the reader follows the process of realisation by Saverne that her behaviour has led her to disaster. Similarly, in works such as Nussknacker und Mausekönig (in particular the visit to 'Konfektburg'), Des Vetters Eckfenster, Der Artushof, Fräulein von Scuderi, Ritter Gluck, Don Juan, Der Baron von B and in the first half of Das Majorat the reader follows, and thus shares, the characters' experiences. In Die Elixiere des Teufels the figure of the editor specifically expresses this wish. The reader is requested to read the story "als seist du sein (Medardus') treuer Gefährte" (1). This description fits the narrative situation in the majority of Romantic works.

Brentano's Geschichte vom braven Kasperl und dem

schönen Annerl is a particularly clear example of the way in which the reader is made to experience what the characters do. Ward and Wylie criticise the fact that the narrator reproduces material as it was given to him (2). As a result of this narrative situation, however, the reader is made to experience the tale of the old woman in the same way as did the narrator when he was told it. We can therefore compare our reactions to those of the characters at each stage. The same kind of narrative situation forms the basis of the inset story in another work by Brentano, Die drei Nüsse. We hear the story as does the 'Bürgermeister', who, moreover, learns of the facts as did the woman's husband. In this way, by making her listener react in the same way as her husband did, the woman is, intentionally or not, justifying her husband's actions.

Der blonde Eckbert provides another illustration of this technique. In this work, the reader shares first Bertha's then Eckbert's experiences as they experienced them. It is impossible for the reader to rise above these experiences on first reading because his position is limited to theirs (3). This could perhaps also be seen in terms of a justification of Bertha and Eckbert's perspectives by the narrative voice.

The narrative situation wherein the reader follows and shares the experiences of the characters becomes clearest when exploited in individual scenes, for example in the first scene in Die Abenteuer der Silvester-Nacht, where the reader experiences the pattern of illusion and disillusionment arising from the experience of meeting Julie along with the narrator, or the scenes in Der goldne Topf in which the reader visits Lindhorst's house with Anselmus, and Liese's with Veronika. The limitation by the narrator to the perspective of his characters, culminating in the use of Free Indirect Style, means that the reader experiences these dramatic events as the characters do, in the most immediate way. We enter rooms with characters such as Elis in Die Bergwerke zu Falun, look through telescopes with Nathanael in Der Sandmann and glasses with Giglio in Prinzessin Brambilla, lose

consciousness with Anselmus and Veronika, or with Bertha and Eckbert. The limitation of perspective to the perspective of an individual character means, in other words, that the reader is limited to and shares that particular character's perspective. He sees the world with the eyes of that character (4).

In a general study of the letter novel, Karl Robert Mandelkow sees this phenomenon as a general result of what he calls "polyperspektivischen Erzählens", by which he means that the reader is exposed to a variety of perspectives, which are not unified by the perspective of the narrator:

Das polyperspektivische Erzählen (bietet) dem Leser die Möglichkeit der intimen, unvermittelten, distanzlos nahen Kontaktnahme mit der Selbstaussage der einzelnen Gestalten. Das Fehlen der distanzschaffenden Vermittlerrolle des Erzählers hat zur Folge, dass der Leser mitten in das Geschehen hineingestellt wird, sodass er die Erzählvorgänge gleichsam in statu nascendi... miterlebt und mitvollzieht. (5)

As we have seen in the sections above, this principle of the juxtaposition of different subjective and relative perspectives is something very much associated with all Romantic narrative. The letter novel may well have been one source for the Romantics, who then, however, developed this technique into the principle behind narrative as a whole.

The reader is made to share the characters' experiences by sharing their experience of reality. This can be taken further, to the extent that the reader becomes a character in his own right, and adopts the characters' situation within the fictional world. This is the principle behind Devillier's introduction to the story of the 'wilden Jäger' in Brentano's Die mehreren Wehmüller... He begins his story thus:

Er schlug mit der Faust so unerwartet heftig auf den Tisch, dass die Lichter verlöschten und alle laut aufschrieten.

"Meine Feuerwerke fangen immer mit einem Kanonenschuss an," sagte er, "erschrecken Sie nicht!" und in demselben Augenblick brannte er mehrere Sprühkegel an, die er aus Pulver und vergossnem Weine in der Stille geknetet hatte, und sagte: "Stellen Sie sich vor, sie wären bei meinem grossen Feuerwerke in Venedig, welches ich am Krönungstage Napoleons dort abbrannte." (6)

Here, the characters, who are about to listen to the story, are asked to experience it as the characters within the inset narration did, that is, as if they had been present too. This situation is also described in Des Vettters Eckfenster by a girl in the market, who explains her reaction to a book written by the 'Vetter':

Anfangs wird einem ein wenig wirrig im Kopfe; aber dann ist es so, als wenn man mitten darin sässe. (7)

Similarly, in Prinzessin Brambilla, the people on the streets see themselves mirrored in the coach which carries the Princess into the Palace:

Mancher, der auf diese Art sich schaute, glaubte im Augenblick, er sässe selbst in der prächtigen Kutsche. (8)

A further expression of this sentiment is given in a passage read from a book to Giacinta by Beatrice, describing the vision of a beautiful garden:

Ihr könnet mir glauben, dass ich nun wirklich selbst im Widerschein jenes wunderbaren Spiegels, mitten im Zaubergarten stand. (9)

At the end of the work, the 'Fürst', the individual who is in control of all events, tells Giacinta that the point of everything that has happened is to show the good fortune of those:

Denen es gelang, das Leben, sich selbst, ihr ganzes Sein in dem wunderbaren sonnenhellen Spiegel des Urdarsees zu erschauen und zu erkennen. (10)

In an earlier work, Die Bergwerke zu Falun, Elis is made to experience life in the mine, due to the way in which Torbern describes it as if he were actually there. Ellis then in turn also sees himself in the picture that is being described to him:

Elis horchte hoch auf; des Alten seltsame Weise von den unterirdischen Wundern zu reden, als stehe er gerade in ihrer Mitte, erfasste sein ganzes Ich. Er fühlte seine Brust beklemmt, es war ihm, als sei er schon hinabgefahren mit dem Alten in die Tiefe... (11)

This situation is a reflection within the narrative of the relationship the reader is being asked to have to the narrative. The reader is asked by the narrator, particularly Hoffmann's narrator, to picture himself in the scene that is being described, for example in Der Sandmann, Die Abenteuer der Silvester-Nacht, in which the reader is asked to allow himself to be lured into the "feenhaften Reiche", and in Der goldne Topf (12). In the third Vigil of this work, because of the lack of context given to the inset narrative with which it opens, we listen to Lindhorst's story along with the other characters, and, with them, are brought back to 'reality' with Heerbrand's remark (13). Only then is reference made to the characters and the scene of the action. This means that we have had a perspective in our own right, we have become part of the picture. The same can be said of the original narrative situation in Der Sandmann, which opens with a series of letters, read by us in the same way as they are read by the characters. Also, in Der goldne Topf, the experience of our seeing Veronika on the night of the equinox is described in such a way that we see her as one character would see another, and we see more as we approach the scene. Later, we are made to experience for ourselves what it is like to be encased in the 'Kristall' (14). The narrator describes our perspective, rather than that of Anselmus:

Du bist von blendendem Glanze dicht umflossen, alle Gegenstände rings umher erscheinen dir von strahlenden Regenbogenfarben erleuchtet und umgeben - alles zittert und wankt und dröhnt im Schimmer - du schwimmst regungs- und bewegungslos wie in einem festgefrorenen Aether, der dich einpresst, so dass der Geist vergebens dem toten Körper gebietet. Immer gewichtiger und gewichtiger drückt die zentnerschwere Last deine Brust - immer mehr und mehr zehrt jeder

Atemzug die Lüftchen weg, die im engen Raum noch auf und niederwallten - deine Pulsadern schwellen auf, und von grässlicher Angst durchschnitten zuckt jeder Nerv im Todeskampfe blutend. (15)

The narrative ends with the possibility that a reader could become Lindhorst's next son-in-law, that is, the next Anselmus (16). We also experience as a character the battle scene in Nussknacker und Mausekönig. This narrator, who is directing his narrative towards children, is particularly intent on making his listeners or readers see themselves as part of the picture (17).

In Die Königsbraut and Der Artushof the reader is also given physical reality within the narrative. Both works begin by introducing the reader to the scene of events by means of a description made by the narrator of a visit supposedly paid by the reader himself (18). In a subsequent scene in Der Artushof, the reader is made to experience Berklinger's description of his painting, which is, in fact, a blank canvas, in the same way as, but independently of Traugott. The initial description given of the scene is that which an observer would see, and Berklinger's words are then reproduced, partly in direct, partly in indirect speech, with no reference to Traugott's perspective. We therefore listen to Berklinger as Traugott does, and become a character in our own right (19). In Die Jesuiterkirche in G., the conversation Berthold has with the narrator is also reproduced directly without the narrator imposing his perspective or reactions, with the result that the reader experiences Berthold's explanations as the narrator did, that is, he experiences them as a character. The requests to the narrator to hand him a specific colour of paint which intersperse his comments on art and techniques of painting are reproduced directly, so the reader experiences the conversation exactly as it developed (20).

In the description of the fight between the two landlords in Die Doppeltgänger, the reader also watches as an observer in his own right, independently of the 'Fürst's' perspective. The narrator tells us what we see (21). The same type of description is also found in Klein

Zaches, when Balthasar is introduced. The perspective is that of the reader, as an individual character:

Einer unter den herausströmenden Studenten fesselt sogleich deine Aufmerksamkeit. Du gewahrst einen wohlgestalteten Jüngling von drei- bis vierundzwanzig Jahren, aus dessen dunkel leuchtenden Augen ein innerer reger, herrlicher Geist mit beredten Worten spricht. (22)

The narrator in Doge und Dogaressa describes Antonio by calling on the reader in a similar way:

Richten wir unsern Blick auf jenen sauber gekleideten bildschönen Jüngling.... (23)

and in Prinzessin Brambilla, the initial description of Giglio is given as follows:

Du kannst, vielgeliebter Leser, den jungen Menschen, während er so laut- und regungslos dasteht, mit Musse betrachten. Du wirst finden, dass er kaum vier- bis fünfundzwanzig Jahre alt sein kann und dabei von ganz artigem hübschen Ansehen ist. (24)

In these instances, the reader is being asked to picture in his own mind the characters he is being introduced to. In Das öde Haus Theodor, when describing the house, tells his listeners:

Denkt euch ein niedriges, vier Fenster breites, von zwei hohen schönen Gebäuden eingeklemmten Haus...

and when describing the caretaker of the house:

Denkt euch, dass diese kleine dürre Figur doch, vorzüglich was die übergrossen Fäuste mit langen starken Fingern betrifft, robust geformt ist. (25)

In Eine Spukgeschichte the narrator describes a vision he experiences with the words "denkt euch die schönste Gestalt, das wunderherrlichste Antlitz..." (26), and in Der Artushof, the narrator constructs his description of Christine in the same way, this time with direct reference to the reader outwith the fictional world, as opposed to the fictional listeners: "Denke dir, lieber Leser! ein mittelgrosses wohlgenährtes Frauenzimmer..." (27).

The narrator can also involve the reader in the

fiction by comparing his experiences to those of the characters. Such reader addresses are again particularly common in Hoffmann's works. In Die Brautwahl, when discussing Edmund's feelings of love, the narrator does not describe his actions, rather, he asks the reader to call on his own experiences to understand them. The description given is therefore of the experiences of the character and the reader:

Du wirst es, vielgeneigter Leser! ganz gewiss selbst erfahren haben, dass, ist man verliebt, es oftmals durchaus nötig wird,...die Hand der Geliebten zu fassen... (28)

The same is true of the description of Traugott's depression in Der Artushof:

Du weisst, lieber Leser! dass wir alle in Traugotts Lage unsere bestimmten Stadien durchmachen müssen... (29)

Here, the narrator also includes himself in the experience, and in Die Doppeltgänger, the narrator asks the reader in an aside to share his opinion of looking people straight in eye (30). In the Kindermärchen Nussknacker und Mausekönig the narrator repeatedly addresses his listeners or readers comparing their reactions to that of the characters, thus involving them personally in the events narrated. This is obviously part of the oral tradition of the Märchen form (31).

In Arnim's Isabella von Aegypten, the narrator also calls on the reader's opinion to express those of his character, on one occasion the aged Karl:

Befragen wir unser Herz, wie wir sterben möchten: sicher wie Karl... (32)

and in Der Wintergarten the narrator comments that the reader will only be able to understand his description if he himself has experienced this particular mood (33).

Physical reality within the narrative world is also pre-supposed by the way in which the reader is asked to literally follow the characters as they move around, for example in Der Feind when the narrator literally leads us into a room (34), in Prinzessin Brambilla when the

narrator comments on the distance the reader has to travel between the scenes of the action, as if this were a literal process (35), and in Klein Zaches when the narrator asks us to follow him to the University:

Erlaube, mein günstiger Leser, dass....ich dich nun nach Kerepes führe vor das Haus des Professors Mosch Terpin, als er eben sein Kollegium beendet.... (36)

In Der Zusammenhang der Dinge the narrator comments apologetically:

Der geneigte Leser muss es sich schon gefallen lassen, den beiden Freunden, Ludwig und Euchar, zu folgen in den ästhetischen Tee... (37)

The narrator also accords the reader the status of character in his own right by describing places he will know, a technique again associated particularly with Hoffmann's works. We have already seen how the narrator shows himself to be part of the fictional world by claiming knowledge of the characters and places he describes, and this technique is now extended to characterise the position of the reader. In Die Brautwahl, the action is set in places known to the contemporary reader, and the narrator uses this as a bridge to introducing Dümmerl and Albertine as being known to the reader (38). The narrator in this work, in a passage left out of the final version, was originally to have said that Leonhard is still to be seen in Berlin, and the reader, if he meets him, may apply to him for confirmation of the events of the story (39). This idea is also exploited in Die Irrungen, Nachricht von den neuesten Schicksalen des Hundes Berganza, Die Abenteuer der Silvester-Nacht, Das öde Haus and Der goldne Topf (40). In Meister Johannes Wacht the narrator refers to the reader's experience of hats in Bamberg as a starting point for a description of Nanni's appearance (41).

The Reader as Learner

The reader is brought close to, and even into the narrative world, in order to share the particular experiences of the characters. The basic structure of

these experiences is an attempt to understand and to interpret a situation or set of events. In order for the reader to share this process, the character whose perspective we follow is often the character who is in the position of knowing least. This prevents the reader having access to more information than any one character. This is the kind of narrator Martini sees as typical of the narrative situation he describes in the quotation above:

Das Erzählen wird, obwohl noch in der geschlossenen Fabel der Novelle zurückgehalten, fragmentarisch; fragmentarisch ist auch die Perspektive der Erzählerfigur. Deshalb wird in der Novelle vornehmlich jetzt der Standpunkt des von aussen zuschauenden Beobachters gewählt, der nicht alles wissen, erkennen und verstehen kann und der zugleich doch in ein Miterleben hineingezogen wird. (1)

This perspective of ignorance is made particularly clear where we are limited to the only character in a position of ignorance, for example Traugott in Der Artushof, the narrator in Der Baron von B. and also, to a certain extent, Schwendy in Die Doppeltgänger, who is literally an outsider in Hohenflüh, and who is also the character who knows least of the events surrounding the existence of his 'Doppelgänger'. The perspective in such works as Frau von Saverne, Das öde Haus and Die mehreren Wehmüller.. may also be characterised as one of ignorance, and in works in which the narrative presents a character through the medium of the reaction of another character, for example Die Verkleidungen des französischen Hofmeisters, Ritter Gluck, Die Abenteuer der Silvester-Nacht, Die Jesuitenkirche in G., Rat Krespel and Der Baron von B., the perspective is that of an outsider, who can only observe and surmise (2).

The character in this position of ignorance is described as he tries to gain knowledge and understanding, and so this narrative situation may be characterised as a learner perspective (3). As the reader follows the character, both learn together, for example in Rat Krespel about Krespel and in Ritter Gluck about

Gluck. In Der Artushof we become acquainted with Berklinger and his 'son', and we also follow Traugott's increasing self-awareness with reference to art. In Der blonde Eckbert we follow Bertha and then Eckbert's search for knowledge; in Die Elfen we are initiated into the world of the elves with Marie, and in Geschichte vom braven Kasperl.. we learn, together with the narrator, of the fates of Kasper and Annerl. In Peter Schlemihl we learn with Peter the relative worth of gold and a shadow.

The reader may also be made to learn by being given information from progressively more reliable sources. This is referred to as a 'Nichtsovielwissen' perspective by Lothar Pikulik in his study Romantik als Ungenügen an der Normalität (4). In this narrative situation, we view the events of the fictional world from an outsider's perspective, then experience them again from a perspective 'within'. Pikulik studies Rat Krespel as an example (5). Another example could be Mistris Lee in which the narrator describes Lee's odd behaviour towards Lockhart after the elopement has taken place both from an observer's perspective, and from the perspective of Lockhart, and then subsequently explains it by describing what is going on in her mind (6).

In some cases, the learning process takes the form of solving a mystery. In this situation, the narrative may take the form of a detective story. In this kind of narrative, the reader follows one or more detective figures as they try to piece together various facts or clues in the narrative. Brentano's Schachtel mit der Friedenspuppe is such a detective story. In it we follow the perspectives of the detective figures; we listen just as they do to the accounts given by the characters under suspicion with reference to the 'Schachtel', and so we share, therefore, their attempts to solve the mystery: we become fellow detectives. The same schema can be found in Die mehreren Wehmüller.. in which we follow Wehmüller's attempts to find out who, and how many people, are impersonating him, and in Hoffmann's Rat Krespel, in which the mystery concerns Krespel's relationship with Antonie (7), and Der Artushof in which the mystery

concerns Berklinger and his relationship with his 'son'. Both Das Fräulein von Scuderi and Die Marquise de la Pivardiere are expressly constructed as detective or mystery stories. The idea of solving a mystery also forms the basis of such works as Prinzessin Brambilla, Der unheimliche Gast, Klein Zaches, Die Doppeltgänger, Das öde Haus, Die Bergwerke zu Falun, and the second part of Das Majorat. Typical of this form is the 'auflösende Rückwendung', that is, information given at the end of the work which explains in retrospect everything that has gone before (8).

The detective figures attempt to piece together the subjective and fragmentary information at their disposal. They watch each other (9) and listen to evidence (10). They may also exchange information with other detective figures (11). Hoffmann's work Die Marquise de la Pivardiere describes a mystery primarily from the angle of a court case. Information is collected by the police and judges from different sources, much of it contradictory, and must be pieced together and interpreted.

It is significant that, in these works, the exploitation of 'Innensicht' is limited to the detective figures, that is, to the characters who are attempting to solve the puzzle (12), and this distinguishes the 'Detektivroman' from the 'Kriminalroman', in which the main interest is in the personality and motives of the criminal (13). In all of the above cases we, the readers, are not handed the security of knowledge which the characters are seeking. The narrator and the reader are placed in the same position as the characters.

Where the character is involved in a learning process, he may be helped by another character who acts as teacher. This obviously helps the reader too. The supernatural 'Meister' figures most often take this role in Hoffmann's works, for example Celionati in Prinzessin Brambilla. He tells Giglio:

Du bedarfst in der Tat eines Vormundes, der dich auf den rechten Weg leitet, welcher zum Ziele führt. (14)

Other such teacher figures are Lindhorst and Meister Floh, and Zerina in Tieck's Die Elfen (15). The old woman in Geschichte vom braven Kasperl und dem schönen Annerl could also be seen as a teacher figure, as could the artist figures in Hoffmann's 'Künstlergeschichten', such as Berklinger, Berthold (in Die Jesuitenkirche in G.), Ritter Gluck and Der Baron von B., all of whom provide the main character with important artistic insights (16). Erasmus Spikher's story in Die Abenteuer der Silvester-Nacht also provides the narrator with important insights into his own life. The narrative situation within Die Verkleidungen des französischen Hofmeisters and Des Vetters Eckfenster is explicitly one of teacher and pupil.

The narrator, or main character, whose perspective we follow, may also become a teacher in his own right. In this situation, he endeavours to teach the reader (and sometimes also his listeners within the fictional world). In the case of Don Juan, the lesson concerns the way in which we should approach art, with Mozart's Don Juan as an example. Here, the narrator here wants us to share his perspective of this work. In Herzensergiessungen eines kunstliebenden Klosterbruders the monk also wishes us to share a certain attitude to art, and in Arnim's Raphael und seine Nachbarinnen and Hoffmann's Signor Formica, the narrator undertakes to educate the reader to see the figures of Raphael and Salvator Rosa as he does.

The reader here is being persuaded to accept a certain perspective. This is achieved by the predominance of one perspective in the narrative, for example in Märchen such as Nussknacker und Mausekönig where the narrator imposes a perspective of belief in the supernatural on the reader (17). We follow Marie's perspective and experience events as she does, and are thus made to share her perspective (18). The way in which the non-believers' perspective of the supernatural is presented makes it impossible for the reader to agree with them, which can also be said of Klein Zaches, where the perspective of non-belief is represented by the

Philistine Mosch Terpin (Fabian and Pulcher are made to believe). In works with a storyteller-character narrator, such as Geschichte vom braven Kasperl und dem schönen Annerl and Mistris Lee, the narrator also imposes his own perspective in order to make the listener, and the reader, share it (19).

The first-person form is particularly suited to imposing a certain perspective on the reader, as the reader here is limited to this one perspective, which is presented in an immediate way. In such narratives as Peter Schlemihl and Peter Lebrecht the narrator acts as teacher in the passages in which the 'erzählendes Ich' comments on the 'erlebendes Ich', but these passages do not attempt to evaluate objectively, they are passages of self-justification, or explanations which pre-empt criticism (20). The same is true in Das öde Haus in which Theodor attempts to educate his listeners, who are sceptical from the start, to accept his account of events. He therefore repeatedly points to the interpretation he wants his listeners to accept (21), justifies his perspective (22), and demands their sympathy (23) (this narrative situation is within the fictional world in this case). In Don Juan the narrative perspective is so extremely subjective and intense that the reader is made to interpret the opera with the narrator. The narrator re-lives rather than describes the opera, his interpretation takes over the narrative, and so we re-live it with him. The other perspectives introduced on the periphery only serve to further reinforce our acceptance of the narrator's interpretation. In the third-person form, the use of Free Indirect Style has the same effect on the reader's reaction to the perspective described (24).

Where the narrator creates for the reader the perspective of an independent character, he is also imposing a perspective. He makes the reader a certain kind of character, for example a "rüstiger Zeichner" in Der Artushof and a lover of nature and good food in Die Königsbraut (25), and tells him specifically what he looks at, and what he sees when he looks at a character

or scene. The creativity of the reader in such descriptions is illusory. The narrator tells the reader how he reacts to Giglio in Prinzessin Brambilla and Balthasar and Candida in Klein Zaches (26). He is directing the perspective of the reader. Rather than do this indirectly by describing characters in his own name in a certain way, he exploits the reader's created perspective. In this way, the reader experiences the teaching process for himself.

The narrator can demand the reader's acceptance of his perspective by directly addressing him in a kind of *captatio benevolentiae*. In Die Abenteuer der Silvester-Nacht, the editor asks him to share the narrator's particular perception of reality, and thus approach the work in a very specific way (27). The narrator can also ask the reader to agree with his opinion, for example in Melück Maria Blainville where Frenel traps Melück into showing her magical powers:

Wir sehen leicht, dass Frenel hiedurch seinen Zweck erreicht hatte. (28)

This opinion is attributed to the narrator and to the reader; similarly the opinion of Candida in Klein Zaches:

So mochte mir und dir, geliebter Leser! die wir nicht zu den Ueberschwenglichen gehören, das Mädchen eben ganz recht sein. (29)

Where the narrator asks the reader to appreciate the situation of the character by referring to his own experience, this is also a way of imposing a certain experience, and a certain reaction, on the reader, and a narrator who tells the reader what he sees when he looks at a character or scene, is also imposing a certain way of looking at the world. The process of learning here has direct reference to the process of seeing; the narrator is teaching a certain way of seeing the world. The perspective characterised by Pikulik (30) as one of 'Staunen' or 'Sich wundern' is interesting in this context. Here, the narrative voice chosen is a naive individual who views the world itself as a wonder (which is very much part of the Romantic perspective of reality) and thus the reader's vision is refreshed; he sees things

in a new way, that is, in the way presented to him. Such naive perspectives are found in Brentano's Chronika and Der arme Raimondin, Tieck's Die Elfen, Chamisso's Peter Schlemihl and Hoffmann's Nussknacker und Mausekönig and Das fremde Kind (31).

This visual teaching process is also particularly relevant with reference to the supernatural, where the reader is persuaded to accept the unbelievable as natural, and it can also be true with reference to art, for example in Herzensergiessungen eines kunstliebenden Klosterbruders the correct way of looking at a work of art is discussed. In Des Vetters Eckfenster the 'Vetter', also an artist, teaches the narrator how an artist should look at the world. This situation has been interpreted as a presentation in the narrative of the relationship between author and reader by Klaus Günther Just in an article on 'Blickführung' in Hoffmann's work. He characterises Hoffmann's technique as follows:

Der Dichter suggeriert...dem Leser eine ganz bestimmte Art und Weise des Sehens, ja scheut nicht davor zurück, dessen Blick - gelegentlich geradezu im Sinne eines Zwanges - zu führen. (32)

Within the narrative, however, this process is carried out by the narrator, and therefore it is he who directs the reader's vision. The fact that the narrator and the reader enter into a pupil/teacher relationship independently of the author reflects the fact that the reader has entered the fictional structure.

Where the narrator imposes a perspective, he gives the reader the answers he wants him to accept. The reader here is not credited with the ability to find out information for himself. In Nussknacker und Mausekönig the narrator tells the reader:

Es ist unmöglich, dass ihr, lieben Kinder, erraten könnt, warum Pirlipats Mutter all diese Anstalten machte, ich weiss es aber, und will es euch gleich sagen. (33)

The narrator here is in a position of superiority over the reader. It is significant that the implied reader

here is a child. The same schema is also found in Meister Johannes Wacht, where the narrator gives us the information we need, as we would otherwise be unable to understand Wacht's behaviour (34).

In the majority of Romantic works, however, the learning process is not a straightforward progression from ignorance to knowledge. The reader is rarely supplied with all the answers, and is therefore made to work on his own account. In this way, he is made to participate in the process of learning rather than just read about it. Of the critics who discuss the learner perspective, most see this as the mark of a good teacher/pupil relationship. Elling, for example, claims that only a bad teacher gives all the answers, a good one shows the pupil different possibilities, and helps him choose the right one. The reader is therefore encouraged to become progressively more creative in his own right (35). The refusal to provide full and complete information by the narrator is therefore interpreted as a reflection of a more positive relationship with the reader, in which he recognises the possibilities for the latter to contribute positively as a partner (36).

The reader may become a partner by being made to participate in the creation of the picture given of the narrative world. He shares in the description of events and characters, which is the traditional function of the narrative voice. The illusory creativity of the reader as character, illustrated in the examples where the narrator creates the impression he is making the reader imagine for himself what the scene or character looks like, may be considered to be the first step in this process. Increasingly, however, the reader is not told what he sees, instead he is made to create his own picture. The narrator of Meister Floh is a good example of this. He does not describe Aline/Dörtje, as he thinks it better to let the reader do the work (37). He is also unwilling to waste time describing the wedding, and therefore leaves this to the reader's imagination (38). In Der Feind the reader is credited with the ability to paint a picture in his own head of the scene described:

Der geneigte Leser, der Sinn hat für die edle Malerkunst, dem sich aus einer Erzählung mannigfache Gruppen bilden, findet hier Gelegenheit, sich ein kleines, gar anmutiges Kabinettsstück vor Augen zu bringen... (39)

Having been made to share the narrator's role of describing events, the reader is then made to share the centrally important role of interpreting these events. The narrator in Meister Floh tells the reader to seek his own explanation for the term 'corpus delicti' (40), thus passing on to him the task of collecting information from sources. The same procedure is found in Meister Johannes Wacht. Here, the narrator tells the reader that he can decide for himself what effect poetry has on such a character as Nanni, thus making the reader interpret characters' reactions on the basis of his knowledge of their characters, in the same way as a narrator would do (41). The narrator in this work is aware that the reader does not need lengthy descriptions by him, he is capable of thinking things out for himself, for example the characters' reactions when Jonathan is injured (42). In Die Brautwahl the narrator cuts short his description of the lottery, because he knows that we have already guessed the outcome, that is, that we are ahead of him. There are several similar comments in Prinzessin Brambilla, which, however, may be seen as ironic. In the face of the increasing confusion felt by Giglio and the narrator, it is doubtful if the reader does, in fact, understand everything the narrator credits him with (43).

In Der Wintergarten the narrator feels it is unnecessary to describe his characters' reactions to a story, as the reader will have his own:

Was soll ich die einzelnen Aeusserungen wiederholen, jeder Leser hat ja auch Eingeweide zum Fühlen und seinen eigensinnigen Kopf. (44)

The reason for the narrator not giving information is here a reflection of his awareness of the reader's independence, and his independent creativity. It is therefore a positive statement. In the introduction to Der Wintergarten, when the narrator gives the background

to the collection of stories he is about to relate, he comments that readers not present when these stories were originally told will lose out in some way, but adds that the clever reader will overcome this. Interestingly, he compares himself (the narrator) to God, implying omniscience, but this God knows how to be silent (and let his readers do the work):

Die übrigen Leser entbehren nun freilich des besondern Interesse, auch mancher Beziehung, die zu weitläufig wäre auseinanderzusetzen, doch ist das nur für Nebensachen bedeutend, auch wird der Gescheite sie leicht aus den allgemeinen angegebenen Verhältnissen der Zuhörer erraten, - es gibt einen Gott, der den Finger auf den Mund legt. (45)

The 'Fürst' in Prinzessin Brambilla, in answer to the question Giacinta asks about the meaning of the events described, states that what is important is not an explanation by him, but our knowledge or recognition of the meaning of events, which he then enjoys with us. The process described in this work, therefore, is one in which the reader learns for himself:

Jemand, den wir alle sehr zu fürchten haben, da er bestimmt eine strenge Kritik über uns ergehen lässt und uns vielleicht gar die Existenz bestreitet (that is, the reader), könnte vielleicht sagen, dass ich ohne allen weitem Anlass mitten in der Nacht hiehergekommen sei bloss seinethalben, und um ihm noch zu erzählen, was ihr mit der Entzauberung der Königin Mystilis, die am Ende gar ganz eigentlich die Prinzessin Brambilla ist, zu schaffen hattet. Der jemand hat unrecht; denn ich sage euch, dass ich herkam und jedesmal in der verhängnisvollen Stunde eurer Erkenntnis herkommen werde, um mich mit euch an dem Gedanken zu erlaben, dass wir und alle diejenigen als reich und glücklich zu preisen, denen es gelang, das Leben, sich selbst, ihr ganzes Sein in dem wunderbaren sonnenhellen Spiegel des Urdarsees zu erschauen und zu erkennen. (46)

In the same way, the reader in Der Feind is given only enough information by the narrator to be able to

work out for himself who a stranger is in a particular scene:

Erfährt der geneigte Leser, dass Meister Thomas, der Wirt zum weissen Lamm, diesen wunderlichen Menschen begleitete, so hat es keinen Zweifel, dass der gestreifte Kriegermann niemand anders war, als der Unbekannte, den der Magister Mathias mit dem Namen Solfaterra anredete. (47)

The narrator here describes the position of the reader trying to recognise and understand events, on his own behalf.

In Der Sänger, the fictional reader of the letters is requested to see the information given literally as a starting point. The function of linking them and of coming to an understanding of them is left to the reader:

Du hast mich in Deinem letzten Briefe gebeten, ich sollte Dir keine meiner Phantasien verschweigen. Du nanntest diese Ideen Perlen, die ich vor dem Andenken des Liebsten und Schönsten hinstreue. Da habe ich Dir nun eine ganze Perlenschnur eingereiht...Willst Du sie sammeln und reinigen,...so wird Dir der erste Blick in den Spiegel, den Du bildest, ein Lohn sein. (48)

The act of creation is here demanded of the reader.

Lack of information is, however, also a negative statement. It is a reflection of the narrator's loss of status. The examples above, where the narrator asks the reader to imagine the character's situation by comparing it to his own experience, are in themselves an admission of defeat; the narrator indirectly proves his inability to describe these states. In Der Wintergarten, for example, the narrator confesses his inability to make the reader experience something he has not already experienced for himself (49). The narrator is unable to provide all the information needed, so the reader, having experienced the role of character, is now forced to take over the role of narrator. It is interesting to note Jean Paul's comment on the relationship between author (or narrator?) and reader in Hoffmann's works, made in his

introduction to the Fantasiestücke:

Der Leser helfe sich selber, denn sein Autor ist grob. (50)

Again, the reader may have to share the role of describing characters and events as the narrator cannot. The narrator of the inset story in Der Elementargeist, Viktor, is forced to pass on to his listener (within the fictional world) the work of imagining particular scenes, as he feels himself unable to describe it:

Ich komme nun zu einem Moment, von dem ich in der Tat nicht weiss, ob es mir gelingen wird, ihn dir darzustellen. Mag deine Phantasie meine Worte beleben! and shortly afterwards:

Ich komme wiederum zu Momenten, die du, da sie keines Ausdrucks fähig, nur ahnen kannst. (51)

The narrator here is only able to provide his listener with a starting point, from which he must develop his own ideas of what the experience was like. The listener, and the reader, are being asked to recreate for themselves the experiences described.

In the detective story, the reader follows the investigation initiated by the characters in order to solve the mystery. The detective figure may, however, be absent, with the result that the reader has to adopt this role on his own. This is the case in such works as Der blonde Eckbert, Der Runenberg, Der tolle Invalide, Der goldne Topf and Die Bergwerke zu Falun, and is made particularly clear in Liebeszauber and Der Pokal, where the mystery concerns the basic identity of the characters and is created by the narrator refusing to provide even this basic information. The reader must work on his own to understand and interpret the experiences described, as the information provided by the narrator is simply not sufficient. The third-person narrator may be limited to his characters' perspectives, or limited in his own right to the perspective of an observer. There also may be an inadequate supply of information due to a gap in source, for example in Die Königsbraut, and, more particularly, in Prinzessin Brambilla. This is also the case in

first-person works such as Raphael und seine Nachbarinnen, where the narrator is not always present (52). Alternatively, the narrator may present, and not unify different perspectives (53), with the result that the reader has to rise above the various subjective perspectives with which he is presented. In this case he is left on his own to try to understand the experiences described in the work. He must attempt to overcome the fragmentary nature of the events of the narrative, and thus take upon himself the main function of the traditional narrator. It is interesting to compare the above quotation from Nussknacker und Mausekönig with the ending of Die Irrungen

Alles verhält sich wohl aber ganz anders. Der geneigte Leser möge nur an das Blättlein denken und an so manchen andern vorgekommenen Umstand um sich zu überzeugen, dass das Rätsel keineswegs gelöst. (54)

In the latter work, the information the narrator gives is no more than a call to the reader to recognise the fact that the mystery remains. It is left to the reader to solve the mystery.

Due to these factors, the concept of a learner perspective in Romantic narrative becomes problematical. In Der blonde Eckbert, because we follow the perspectives of Bertha and Eckbert, that is, follow the 'erlebendes Ich' and the learning characters, there is no learning process within the narrative (55). The same applies to Geschichte vom braven Kasperl und dem schönen Annerl (56). In Die drei Nüsse, the fictional listener, and the reader, are made to make the same mistake as the narrator's husband (57). The limitation of perspective is not overcome. The learning process must therefore take place outwith the fictional work. The reader is encouraged, or forced, to work in his own right to learn from the text.

In so doing, however, the reader must reinterpret the concept of learning. What is important in Romantic works are not 'the facts' but the interpretative questions they raise. Romantic narrative poses questions rather than

supplying answers. Works such as Eine Spukgeschichte and Die Automate present not the solving of a mystery, but the attempts to solve one. The fragmentation of form here is a deliberate device to sustain the mystery. In each of these works, the characters, the narrator, and the reader stand on their own and attempt to interpret the events described. There is no 'right' or 'wrong' answer or interpretation, just the personal interpretation of each individual (58). It is in these works that we see the reluctance of the Romantics to impose an interpretation on the reader. Rather, they challenge him to find his own, with the events of the narrative as his starting point. The reader is presented in the narrative with different interpretations of events made by the characters and the narrator. As we have seen, each has equal status and equal validity. There is no preferred reading, no one perspective is shown to be right, or to dominate the narrative. In Brentano's Geschichte vom braven Kasperl und dem schönen Annerl the interpretative question concerns the role of chance or fate, of whether one's experience may be seen as part of an interpretative and meaningful whole, or as a contingent, isolated event (59). The old woman is convinced that Kasper and Annerl's fate was inevitable, she repeatedly uses the phrase "es hat sie/ihn mit Zähnen dazu gezogen" (60), thus expressing a sense of fatality. She sees Annerl as destined to die by the sword from childhood, due to the supernatural behaviour of the executioner's sword. The narrator is convinced that at least Annerl may escape her 'fate' and tries to save her, but fails. His disappointment leads him, at least for a time, to accept the role of fate, and he bemoans this "trauriges Schicksal" (61). There is much to suggest, however, that what caused Annerl's 'fate' to be fulfilled was the way in which the old woman told the story, taking up most of the remaining time, and a series of accidents (62). Whether one interprets the result as due to fate or blind chance is shown to be a matter of personal and subjective opinion (63).

Another interpretative possibility presented in this

work to explain events is a psychological one. The 'Pfarrer' tells the old woman that such an event in childhood as Annerl experienced with Jäger Jürge could have disastrous effects in later life. The old woman herself characterises Annerl as having something "Apartes" in her dress and bearing, and mentions how she would suddenly rip her apron from her body. This suggests that Annerl's 'fate', that is, her actions in killing her child, may be self-imposed, may be a result of a disturbed psychological state. Annerl may have, moreover, believed herself destined to die from the sword as a result of the incident with Meister Franz (64). According to this explanation, forces act on the individual from inside the mind, as opposed to external forces influencing the mind from without.

This work also centres around the concept of honour. Each character is shown to have his own interpretation of this abstract idea, and these individual perspectives are presented to the reader, who in turn is invited to make up his own mind. In his introduction to his study of narration in the Novelle form, Ellis is very dismissive about this work. He considers it to be interpretatively simple, to be 'about' true and false honour (65). In fact the work is 'about' how individuals interpret honour, and how each does so in a different way. One could consider as an example the characters' different reactions to the death of the 'Unteroffizier'. The narrator is uncertain of how it should be interpreted and remarks:

Ich wollte, es sagte mir einmal einer etwas
Hinreichendes darüber. (66)

Traditionally, of course, this should be the function of the work of art. In this work, there is no such security.

Tieck's Der Runenberg is constructed from a series of attempts by the characters and the narrator (who aligns himself with different characters at different times) to interpret their relationship with nature, and their place in the world. The symbolism of mountains and plains and the organic and inorganic worlds is constructed to represent opposing existential possibilities. Lillyman's study of this work is excellent (67). In it he

demonstrates how each character has his own personal and subjective interpretation, and how the validity of any one view is not proven. As in Brentano's work, there is no right or wrong answer, the reader is left to make his own interpretation, having been made aware by the events of the narrative of the difficulties of so doing.

The reasons behind the failure of the love affair between Ferdinand and Franziska in Der Pokal are also left unclear. Ferdinand is told that his action in trying to embrace the vision of Franziska in the magical ceremony performed by his friend Albert has ruined all his hopes. Later, when they meet again, Franziska blames the machinations of family and friends, who did not want them to marry. Another explanation also offers itself, although it is not explicitly stated, concerning the passivity of Ferdinand, who seems to merely accept his fate (as he sees it), without attempting to do anything positive to change it. The possibility that blind chance, rather than fate, is operating is also raised, as both characters relate a series of missed opportunities and misinterpretations (68).

Arnim's Der tolle Invalide also presents the reader with different explanations for the same event, each of which represent different interpretative relationships to reality. Francoeur's behaviour is attributed by Rosalie to a curse her mother placed on her, whereas the surgeon who examines him points to a physiological explanation, as a fragment of bone had become lodged in his skull. A psychological explanation is also present as a possibility. In a way similar to Annerl, Francoeur has been tortured by the words of the priest who, on marrying him to Rosalie, impressed on him how much she had had to give up to do so. This, it is indicated, has been preying on his mind; he is likened to a mad dog seeing water when the priest arrives to carry out the exorcism on him (the priest also arrives at the moment when Francoeur is convinced, or convinces himself in order to free himself from the burden of responsibility he feels for her, that his wife has deceived him). The narrator also refers to Francoeur's pride here, and this is another

interpretative possibility which is understandable from a psychological point of view (69). Moreover, the supernatural idea of the curse itself could also be interpreted in this way, that is, as a fixed idea in the mind of Rosalie (70). This would explain why the townspeople's curse does not affect her, as she pays no attention to it (71). The poem at the end implies that the narrator accepts Rosalie's explanation, but this is not the 'right' answer. The reader here has to weigh up the events of the story and come to his own decision, and in so doing will characterise himself as having a certain interpretative relationship to the world, whereby he either accepts or rejects the notion of the supernatural, and also the concept of the mind being affected by internal and external forces.

Hoffmann's Der Sandmann also presents the reader with a variety of different and contradictory part explanations. There is 'proof' for both Nathanael's and Clara's explanations, and which we accept is a statement on our relationship to the world. The same is true of Der goldne Topf, in which various explanations are given by the characters and the narrator as to the events of the story that go beyond the 'ordinary', and finally to Anselmus' fate. The reader will make up his own mind. The theme of interpreting one's experience is also given lighthearted treatment in Der Zusammenhang der Dinge. The friends each have their own opinion as to how to interpret their experience, the reader is presented with these experiences, and interpretations, and invited to come to his own conclusions.

In these examples, the reader is isolated, he has to make his own interpretation, without the context of a generally accepted set of values, and in the full knowledge of the subjectivity of any interpretation.

Having made the learning process problematical, in some cases the Romantics made it impossible. There may be no satisfactory answers to the questions posed by the narrative, the different and contradictory interpretations often all have a certain justification,

while none are totally satisfying. The Romantics refused to allow any clear cut 'right' interpretation to emerge, as this would allow the reader the satisfaction of having understood events. The Romantics wanted to leave the reader in the same state of uncertainty and disorientation as regards the fictional world as they were in the face of the 'real' world, and thus we are prevented from being able to make a final interpretation. This is achieved by denying the reader full information and leaving important points unexplained, or rendering them inexplicable.

In Brentano's Geschichte vom braven Kasperl und dem schönen Annerl we are presented with a series of interpretations of events, which illustrate different 'Weltanschauungen', none of which are totally acceptable to the reader (71). The characters all seem to have a false relationship to reality, reflected in their relationship to the concept of honour; however the work does not present a solution to this, rather, it re-states the ambiguity of the events related in the description of the proposed statue at the end of the work (72).

Lillyman's interpretation of Der Runenberg also highlights the same kind of ambiguity. Lillyman points to the fact that most critics identify with one or other of the attitudes or beliefs held by the characters, each of which has a certain validity, while none is wholly tenable (73).

A similar interpretative dilemma is faced by the reader of Der Sandmann, primarily as a result of the calculated ambiguity surrounding the figures of Coppelius and Coppela. Nathanael and Clara each have an explanation for events, as does the narrator. Each interpretation has a certain justification, but none may be unquestioningly accepted (again, most critics align themselves with one of the viewpoints in the narrative, and try to 'prove' the veracity of that individual perspective (74)). In Nathanael and Clara, the reader is being presented with extreme positions, and is challenged to find a reasonable interpretative standpoint from this basis, without the security of any one perspective we can accept or relate

to within the narrative (75).

In his study on Der Sandmann, Ellis demonstrates how each of the three examples of narrative perspective, suggested by Hoffmann's narrator as possible ways to begin narrating Nathanael's story, would lead to the reader approaching the story in a different way. Each is indicative of a different kind of story (76). Ellis characterises the narrative stance after the first narrative excursus as factual realism, and from this basis he argues that the Coppela/Coppelius question may be resolved (77). In fact, all the possibilities identified by Ellis (the fairytale mode, factual realism and an emotive style with value judgements passed by the narrator) are presented to the reader in the narrative, and he therefore has to interpret events in the face of different and even contradictory narrative presentations (78). We do not know what kind of story this is, and so the ambiguity surrounding Coppela and Coppelius remains (79).

In these works, rather than reaching any solution, the reader is made aware of the process of interpretation. The narrative does not ask or expect, or indeed enable the reader to 'make up his mind', but rather to entertain possibilities, and in doing so become aware of the process of interpretation, and the pre-conceptions of his own particular perspective (80).

DISORIENTATION OF THE READER

Traditionally, literature may be interpreted as an attempt to articulate certain common experiences in order to gain a clearer understanding of those experiences. This is, at least in part, lost in the Romantic period, due to the fact that these writers had the feeling that no clear understanding was possible. Instead they wished to express uncertainty; they wanted their readers to experience the kind of disorientation they themselves were subject to and, in particular, they wanted to make their contemporary rationalist, bourgeois readers lose confidence in the much-prized faculty of their reason, and at the same time lose their sense of secure existential orientation. This point is made by Hillmann with particular reference to Tieck:

Tieck, wie alle seine romantischen Mitpoeten, bringt einen bestimmten Leser, den aufgeklärten Bürger des achtzehnten Jahrhunderts, allmählich um dem Verstand. Sie wollen ihm den Gebrauch des einzigen Sinnes abgewöhnen, mit dem er sich in der Welt der Wirklichkeit durchsetzen kann, um ihn an eine Welt zu gewöhnen, in der er alle Orientierung verliert und sich nur noch von Affekten, wie Grauen und Lust oder auch der Lust an Grauen treiben lässt. (1)

The Romantics deliberately created their works with this aim in mind. The rationalist characters in their works are made to become disorientated, that is, they are exposed to the same feelings of confusion as were the Romantics, for example the arch 'Aufklärer' Mosch Terpin in Klein Zaches once he realises that he has been tricked by Zaches' magic:

Dem Professor ging der Gedanke auf, es sei wohl mit seinem Naturforschen ganz und gar nichts, und er sässe in einer herrlichen bunten Zauberwelt wie in einem Ei eingeschlossen. Dieser Gedanke beunruhigte ihn so sehr, dass er zuletzt klagte und weinte wie ein Kind. (2)

Tusmann in the first chapter of Die Brautwahl is subjected to a similar experience by Leonhard.

This is the kind of reaction the Romantics aimed for on the part of their readers. Heinrich Heine wrote about Prinzessin Brambilla:

Prinzessin Brambilla ist eine gar köstliche Schöne, und wem diese durch ihre Wunderlichkeit nicht den Kopf schwindlicht macht, der hat gar keinen Kopf. (3) and in a letter to Chamisso in connection with the work Haimatochare, Hoffmann wrote that his main aim was to achieve a total "Mystifikation des Lesers" (4). This "Mystifikation" was achieved by exploiting the narrative perspective in very specific ways.

Inadequate Perspective

The perspectives reproduced by the narrator, and the narrator's own perspective, are not merely subjective, relative and fragmentary, they may also be unreliable and misleading. The idea that individual perspectives of reality may be distorted is, of course, very much associated with the philosophy of Kant, and the Romantics illustrated in their works, by means of the narrative perspective, the ways in which the senses could deceive. They demonstrated the limitations and inadequacies of vision by constructing descriptions of the way in which an individual character catches sight of something or someone in the distance, and, from this information, forms an opinion on the object of their observation. As the distance between observer and observed diminishes, the observer can see more detail, and in many cases, has to revise or completely change his opinion. In this way, the reader is made to see how the senses cannot be relied upon in any situation where they have to interpret on the basis of incomplete information. The individual perspective of the observer is, of course, always limited. In these descriptions the reader follows the perspective of the character and experiences with them how the picture gradually comes into focus.

In Der Runenberg Christian, who is travelling to find his father, sees someone in the distance. The narrative reproduces the way in which his eyes gradually collect more information about the figure, and how he

gradually recognises him as he approaches, as he can see progressively more clearly:

Mit diesen Worten (Christian had been expressing his fear of the mountains) wollte er sich um auszuruhen unter einen Baum niederwerfen, als er im Schatten desselben einen alten Mann sitzen sah...Als er näher ging erschien ihm die Gestalt bekannt und bald blieb ihm kein Zweifel übrig, dass der Alte mit der Blume sein Vater sei. (1)

The same process of gradual recognition is described later in the same work when Christian meets the Waldweib (here the recognition is of the individual's appearance, rather than recognition of someone who is known to the observer):

Indem sah er einen Mann von ferne auf sich zukommen, den er für den Fremden erkannte; er erschreck, und sein erster Gedanke war, jener würde sein Geld von ihm zurückfordern. Als die Gestalt etwas näher kam, sah er, wie sehr er sich geirrt hatte, denn die Umrisse, welche er wahrzunehmen gewöhnt, zerbrachen wie in sich selber; ein altes Weib von der äussersten Hässlichkeit kam auf ihn zu... (2)

After talking briefly to Christian, the woman turns to go. As Christian watches her, his perception changes again as she moves further away:

Mit den letzten Worten wandte sie sich um, und Christian glaubte zwischen den Bäumen den goldenen Schleier, den hohen Gang, den mächtigen Bau der Glieder wiederzuerkennen. Er wollte ihr nacheilen, aber seine Augen fanden sie nicht mehr. (3)

The description in Der getreue Eckart of the approach of the 'Tannenhäuser' towards his friend Friedrich's castle is constructed according to the same principle whereby a picture gradually comes into focus:

Er (Friedrich) stand eines Abends unter dem Tor seiner Burg, als er aus der Ferne einen Pilgrim daherkommen sah, der sich seinem Schlosse näherte. Der fremde Mann war in seltsame Tracht gekleidet, und sein Gang wie seine Gebärden erschienen dem Ritter wunderlich. Als jener näher gekommen, glaubte er ihn

zu kennen, und endlich war er mit sich einig, dass der Fremde kein anderer als sein ehemaliger Freund der Tannenhäuser sein könnte. Er erstaunte und ein heimlicher Schauer bemächtigte sich seiner, als er die durchaus veränderten Züge deutlich gewahr wurde.
(4)

Hoffmann's works also provide examples of the process of gradual recognition due to the limited nature of individual vision. The inability to clearly interpret the incomplete information of the senses as the observed moves further away is illustrated in Der goldne Topf in the description of Anselmus watching Lindhorst walk away from him after their conversation under the elder tree (5). In Klein Zaches, Balthasar and Fabian (and the reader who is following their perspective) gradually discern that a seemingly riderless horse which is approaching them has, in fact, a tiny rider on its back (6). This process is described in detail in a general comment by the narrator in Der Kampf der Sänger:

Es begibt sich wohl, dass, sehen wir fremde Gestalten in der dämmernden Ferne daherschreiten, uns das Herz bebt vor Neugier, wer die wohl sein, was sie wohl treiben mögen. Und immer näher und näher kommen sie. Wir erkennen Farbe der Kleidung, Gesicht, wir hören ihr Gespräch, wiewohl die Worte verhallen in den weiten Lüften. Aber nun tauchen sie unter in die blauen Nebel eines tiefen Tals. Dann können wir es kaum erwarten, dass sie nur wieder aufsteigen, dass sie bei uns sich efinden, damit wir sie erfassen, mit ihnen reden können. Denn gar zu gern möchten wir doch wissen, wie die ganz in der Nähe geformt und gestaltet sind, welche in der Ferne sich so verwunderlich ausnehmen. (7)

It is made clear in this passage that distance prevents any adequate assessment of the object under observation.

The narrative perspective in Hoffmann's work is also employed to demonstrate how a character may have to change his initial perspective when he looks more closely at something. In Der goldne Topf Anselmus is made to change his mind about what he sees reflected in the

Elbe following his experience with the snakes, and both Anselmus and Veronika are made to revise their initial opinions of their surroundings as they each visit their mentor's house for the first time (8). The same is true of the examples just discussed.

In this way, the idea is expressed that the individual must concentrate his vision in order to perceive something adequately. Normal perception is revealed as inadequate (9). In the punch-drinking scene in Der goldne Topf the small man who asks after Anselmus is found, on closer consideration, to be a parrot and a second, closer look at the wood-basket Liese is carrying in the first scene of Klein Zaches reveals that it contains the person of Zaches (10). The first description of Zaches' appearance as he lies in the grass beside his mother is also an illustration of the need to look more closely:

Vom Gesicht konnte ein stumpfes Auge (this is 'normal' perception) nicht viel entdecken, schärfer hinblickend (concentration of perception) wurde man aber wohl die lange spitze Nase,...und ein Paar kleine schwarz funkelnde Aeuglein gewahr... (11)

The character Alpanus is described as having, when regarded closely, two faces, something also commented on by the 'reisender Enthusiast' with reference to Spikher in Die Abenteuer der Silvester-Nacht (12).

When perspective is considered as conceptual rather than perceptual, inadequate perspective can also be interpreted in the more figurative sense of a lack of insight. Here, the limitation is not sensory; it is rather the result of the individual's inability to understand and communicate with other individuals and to fully appreciate the meaning of a situation or event.

The inability of individuals to understand each other is a common theme in Arnim's works, and the inadequacy of the interpretations made by the individual is illustrated repeatedly in such works as Mistris Lee, Isabella von Aegypten, Angelika, die Genueserin und Cosmus, der Seilspringer and Seltsames Beegnen und Wiedersehen (13).

Insensitivity is the key word with reference to the inadequate perspective of Philistine characters such as Elias in Der Artushof, who is completely unable to understand his prospective son-in-law (14). In Der Zusammenhang der Dinge Ludwig is also too insensitive to interpret correctly Viktorine's behaviour (15), and in Melück Maria Blainville, the character Frenel, who had shown insight and intelligence in the way he made Melück agree to save the 'Graf's' life, shows the shallowness of his perspective in his reaction to the prophecy made to him by Melück. (Frenel is excused by the narrator on the grounds of the difference in the natures of these two individuals, another example of the inability of individuals to communicate):

Er (Frenel) beurlaubte sich mit der, unter verschiedenartigen Menschen sehr gewöhnlichen Behauptung, man könne aus dem andern nicht recht klug werden, indem er der Gräfin Schals und dem Grafen Blumensamen beim Abschiede versprach. (16)

An extreme example of the inadequacy of the Philistine perspective is that of Ptolomäus Philadelphus in Klein Zaches, who appears for one limited incident. He is an academic, and is overcome with shock and terror when faced with a group of students, who immediately mock him as being a Philistine. This example shows how the Philistine is unable to understand situations outwith the set patterns of his existence, as he has not the imagination to appreciate new experience. He has given up his individuality and is no more than an automaton, who performs certain set tasks set by the outside world, without the creative powers necessary to think beyond these parameters. He becomes disorientated when presented with a perspective he does not understand (17). The narrator comments that the incident he describes is "eine(-) Begebenheit,...die sich in seinem Kopfe zum seltsamsten Abenteuer umgeformt hatte" (18). This incident, I would argue, is illustrative of the process at work in so many Romantic works, whereby the reader (in particular the contemporary reader) is faced with experience he does not understand, and is made to use his

individual and subjective interpretation (23). The same is true in Der tolle Invalide, in which the poem concerning love, grace, and sin stands as the final statement. Here too, however, the abstract concepts invoked cannot be seen in isolation from the individual and subjective experiences of the people involved, which was the basis of the story.

Any absolute interpretation must therefore be considered a distortion, for example that of the old woman in Geschichte vom braven Kasperl... This is also the mistake made by Saverne in Frau von Saverne. She is unable to separate the figure of the individual monarch from the ideal of kingship.

Inadequacy of perspective may also be detected in the narrating figure. The first-person narrators who present a picture of another character in the narrative, for example the narrators of Rat Krespel, the Berglinger-Novelle, Geschichte vom braven Kasperl und dem schönen Annerl and Raphael und seine Nachbarinnen are, as we have seen, often unable to appreciate the depths of the character they present (24). The third-person narrator may also have a limited understanding of the events he is describing. This point could be made of the narrator in Das Fräulein von Scuderi, who makes the same simplistic judgements as his characters, for example in his account of the methods used to entrap Brinvillier (25). The methods used by the 'forces of divine justice' are dubious, and the agent of this 'divine justice' is an individual consistently seen in a negative way by the narrator as well as by Scuderi. The narrator in Der blonde Eckbert also makes judgements on Eckbert's reactions to his experiences, and the reader may feel that he too is over-simplifying the situation and attempting to categorise these reactions too neatly (26). The narrator in Der Sandmann shows the limitation of his understanding in the way he criticises Nathanael's attempts to express in literary form his fear of Coppélius. The narrator agrees with his character, Clara, that these poems are boring (27). The poem which deals

specifically with Nathanael's fears, and which he reads to Clara, is condemned by both Clara and the narrator as unnecessarily frightening, but is, in fact, a premonition of Nathanael's death (28). The reader may also question the narrator's assertion in Meister Floh that Dörtje/Aline was no more than a young and pretty girl, and that Peregrinus only saw her as an "überirdisches Wesen" as he was in love for the first time, when he takes into account this character's third persona of Princess Gamaheh of Famagusta (29). The narrator in Prinzessin Brambilla points to his own limitation of perspective by making the statement that Giglio's decision to finish his day by consuming some alcohol is not a good decision, only to continue that in Giglio's case, there were no bad effects (30). In Die Geheimnisse, the reader is presented with the testimony of the characters that the narrative perspective of Die Irrungen was inadequate (31). It is left to the reader to decide whose perspective he will accept. The possibility that all perspectives are inadequate seems a likely explanation for this, and for other works.

Wrong Perspective

The inadequacy of the individual's perspective can mean that his perception of reality is wrong. Inadequate information from the senses can lead to misinterpretation. Distance between observer and observed is one frequent cause of mistaken perception, for example in Der Artushof when Traugott enters the church where, he has been told, there is a German artist, whom he hopes may be Berklinger. He sees the painter high above him on some scaffolding, and believes he recognises Berklinger, and then, from a distance, also believes he has found Felizitas. When face to face with both, however, he is shown to be mistaken (1).

Also mistaken is a character in the framework narrative of Tieck's Phantasmus. This character shows misplaced confidence in the reliability of his vision:

Sieh doch, rief Ernst, wenn mein geübtes Auge etwas weniger scharf wäre, so könnte ich mich überreden,

dort stände unser Freund Anton! aber seine Stellung ist matter und sein Gang schwankender.

Nein, rief Theodor, dein Auge ist nicht scharf genug, sonst würdest du keinen Augenblick zweifeln, dass er es nicht selbst in eigener Person sein sollte! (2)

In Isabella von Aegypten the same over-confidence is shown by Karl, who has mistaken the 'Golem' for the real Bella:

Golem Bella antwortete auf das alles so natürlich, dass er keinen Argwohn schöpfte, sie selbst möchte diese Puppe sein: insbesondere da er die täuschende Kunst der Sinne für unfähig achtete, sein scharfes Auge zu täuschen. (3)

The narrator here specifically draws attention to the senses as deceptive.

The characters' inadequate insight into their experience can also lead them to misinterpret other characters or events, due to lack of information, or inability to analyse the information available. In Liebeszauber the wedding guests watch the bridegroom who, they think, is "seinem Glücke nachsinnend" (4). This seems a fair conclusion, but, due to their lack of information on Emil's past life, and even his present mood, it is wholly inaccurate. Also understandable, but inaccurate, is the judgement of the characters in Die Marquise de la Pivardiere. They misinterpret the situation when the marquis returns and is treated coldly by the 'Marquise', and later, they misinterpret the behaviour and the words of the 'Marquise' and Charost in court. In each case this is because they do not know the full background or context of events (5). The suspicion of murder these two characters fall under seems justified, but is also found to be the result of a misinterpretation of the facts. When this is corrected, suspicion falls elsewhere, namely on the maids, but this is subsequently proven to be equally mistaken (6).

The same pattern of misinterpretation can be demonstrated with reference to Die Doppeltgänger and in Spielerglück, where the characters interpret wrongly as,

once again, they do not have all the facts (7). The pervasive and deceptive nature of gossip is illustrated in this way, that is, the way in which individuals use their information as a starting point for a story which then becomes progressively embroidered. This is the situation which is described in the opening chapters of Meister Floh with regard to Dörtje/Aline, and is referred to by Hoffmann in his defence of this work (8).

The best example of the way in which characters are open to misinterpreting information is again found in Das Fräulein von Scuderi. Madelon is totally sincere in her description of the domestic bliss enjoyed by herself, her father and Olivier (9), but she totally misrepresents the true situation, as described subsequently by Olivier. Her misleading information is, moreover, reinforced by the testimonies of their neighbours (10). As a result, the picture Scuderi builds up of the situation is totally false, though understandable.

Even the supernatural 'Meister' figure can be mistaken. Meister Floh is of the firm opinion that Peregrinus deliberately hid him in the box he bought, and thus saved him from Leuwenhoek and Gamaheh, in spite of Peregrinus' assurances that he knew nothing of Meister Floh's presence. Dörtje/Aline is also convinced that Peregrinus is aware of Meister Floh's presence when she first approaches him (11).

The individual's inability to understand others is given ironic expression in Die Königsbraut, where Anna's father cannot understand his daughter's change of heart towards Daucus Carota:

Er befragte darüber die Gestirne; da diese ihm aber auch keine befriedigende Antwort gaben, so musste er dafür halten, dass des Menschen Sinn unerforschlicher sei als alle Geheimnisse des Weltalls und sich durch keine Konstellation erfassen lasse. (12)

The reason for it, of course, is that she has found out that her suitor is a King.

The narrator can overcome such misinterpretations by correcting his characters. The narrator in Die Geheimnisse corrects Hff's interpretation of the poem he

finds, and the narrator in Meister Floh corrects the Philistine interpretation of Peregrinus' character. In Der Sandmann the narrator casts doubt on the characters who claim to have suspected that Olympia was not human (13). In Arnim's works Mistris Lee and Seltsames Begegnen und Wiedersehen, the narrator also acts as a correcting voice, for example he questions Julie's certainty that she no longer cares for the 'Rittmeister' (14). In Isabella von Aegypten the narrator overrules Bella's perspective of Karl, whom she is too innocent to understand (15). In each instance, however, the narrator is advancing an individual perspective, which is as subjective as those of the characters, in spite of the fact that it may be less emotionally involved (16).

Alternatively, the narrator can make the reader share the mistaken perspective of the characters by limiting him to their perspective, and in particular by exploiting Free Indirect Style to describe their perception. In Die Irrungen, we experience with the baron the conviction that he has found the Princess again, as he sees a lady walking with a small man (whom he takes to be the 'Magus') in the Tiergarten:

Wie bebte ihm (Theodor) aber das Herz, als er, aus dem dichten Laubgange herausgetreten, den Alten mit der verschleierten Dame vor sich herschreiten sah. Beinahe besinnungslos stürzte er dem Paar nach und rief ganz ausser sich: "O mein Gott - endlich - endlich - ich bin's - Theodor - die blaue Briefftasche!" - "Wo ist sie, die Briefftasche - haben Sie sie gefunden? - Gott sei gedankt!" - So rief der Kleine indem er sich umwandte....

Niemand anders aber war der Kleine, als der Bankier Nathanael Simson, der mit seiner Tochter eben von einem Spaziergange zurückkehrte.... (17)

We share his wrong perspective and his subsequent disillusionment as he realises his mistake. The fact that the perspective is subsequently shown to be false illustrates clearly the limitation of perspective to that of the character. What Theodor believes is reported as fact. Similar incidents occur in Prinzessin Brambilla

when Giglio comes face to face with a 'Doppelgänger', only to realise that he is, in fact, looking at his own reflection in a mirror:

Schon im Begriff, den Palast zu verlassen, wäre er vor Schreck beinahe zu Boden gesunken, als ihm plötzlich sein Ich, wie in Nebel gehüllt, entgegentrat. Bald gewahrte er indessen, dass das, was er für seinen Doppelgänger hielt, sein Bild war, das ihm ein dunkler Wandspiegel entgegenwarf. (18)

and in Die drei merkwürdigsten Tage aus Siegmunds Leben, where we follow Siegmund into the inn at which he is staying, only to then share his realisation that this is in fact not the case, and he has entered the house opposite (19).

The reader may also share the false perception of a character who has misinterpreted the object of his observation. In Die Gemälde the character Eduard thinks he is looking at a picture, and is shocked when it moves. He then realises he was looking at a girl looking through a window. We share the realisation that the initial perception was false:

Er erhob wieder den Blick und fing an zu begreifen, welche gewaltige Kunst die der Malerei sei, denn das Bild wurde immer lebendiger. Nein, diese Augen! sprach er wieder zu sich selbst, ganz im Anschauen verloren; wie konnten Pinsel und Farbe dergleichen hervorbringen? Sieht man nicht den Busen atmen? die Finger und den runden Arm sich bewegen?

Und so war es auch in der Tat: denn in diesem Augenblick erhob sich das reizende Bild, und warf mit dem Ausdruck schelmischen Mutwillens die Rose herab, die dem jungen Mann ins Gesicht flog, trat dann zurück und verschloss klirrend das kleine Fenster. (20)

In the framework tale of Der Wintergarten the narrator sees a statue in a garden, only to observe it scream and run away at his approach (21)! In Nachtwachen Kreuzgang also poses as a statue and then 'comes to life' and in so doing terrifies those present (22). It is this feeling of disorientation that the Romantic narrator attempts to

make his reader experience. The feeling that nothing is what it seems, and nothing is as we see it.

In some works, the narrator is himself mistaken in his own right, for example the narrator in Das Fräulein von Scuderi is wrong in his estimation of Cardillac, and this is due to the fact that he has no more information than that available to the characters who observe Cardillac's behaviour (23). The narrator also shares the character Traugott's wrong perspective in Der Artushof. He too refers to Berklinger's 'son', when, in fact, this is a girl in disguise (a fact which is known to other characters) (24). In Die Bergwerke zu Falun, when Elis is surprised by the realisation that someone had been watching him as he sat outside the inn, our attention is drawn to the fact that the narrator had been similarly unaware of Torbern's presence behind Elis. In describing the scene he made no mention of him, in spite of the fact that his perspective here was that of an observer, that is, a perspective separate to that of Elis (25).

The limitation to the wrong perspective of individual characters, and even to the wrong perspective of a narrator means that, in a Romantic work, the reader cannot believe unquestioningly any perspective given at any one moment, as it may subsequently be revealed as false.

Distorted Perspective

The feeling of disorientation caused by the knowledge of the individual's imperfect perception of the world is increased when one is faced with the realisation that this picture may be distorted, and therefore that one's whole relationship with the world may be based on false premises. Rather than mistaken, the individual may be deceived, something the Romantics experienced as a constant and unsettling possibility.

The Kantian idea of the senses as distorting media is expressed in many Romantic works. The "Kristall" in Der goldne Topf was interpreted by a contemporary critic as a

metaphor for perception, and this, as a contemporary reaction, is an interesting statement on the interpretation by Hoffmann's immediate audience of this idea (1). In Prinzessin Brambilla, a work which, in the preface, both posits and rejects the idea that it contains a philosophical idea, and in which the Fichtean 'Nicht-Ich' is mentioned on two occasions (2), thought is referred to by means of a strikingly similar image, namely "das Prisma des Kristalls" (3). This may be interpreted in the sense of Kant's idea of the moulds into which we receive perception, and which affect the shape of these perceptions. The two elements of the image, the prism and the crystal both suggest subjective refraction and distortion.

The motif of distortion caused by the senses finds expression in a particularly striking form with reference to the role of appearance. In Romantic works, characters judge each other, and judge situations, on this basis. The resulting distortion can be the result of their inability to interpret the appearance in an adequate way, or as a result of the deceptive nature of that appearance.

In Das Fräulein von Scuderi Scuderi bases her conviction of Olivier's innocence on both Madelon's and Olivier's appearance, and on Olivier's own version of events (4). Her reaction to La Regnie and to Cardillac is also based on a subjective reaction to his physical appearance (5). The King is made to take a hand in Olivier's case by Scuderi's appearance as she acts the role of Cardillac's widow, and by Madelon's appearance, in particular similarity with his former mistress (6). In all cases, this basis for interpretation is shown to be dubious. With regard to Olivier, La Regnie is acting as any judge would. Justice, however, is shown to take second place to beauty, and the young couple are even rewarded with a dowry for a virtue that exists purely in their appearance (7).

In Der goldne Topf the irrational nature of an interpretation based on appearance is illustrated as Anselmus slips away after toppling over the apple cart. The young girls who see this forgive him on the basis

that he is a handsome young man (8). Characters are also shown to judge by appearance in Das öde Haus, where the gypsies who camp in the woods at Graf von Z.'s castle are accused of murder purely on the basis of prejudice (9). The deceptive nature of appearance and the danger of prejudice are also illustrated in the story Nachricht aus dem Leben eines bekannten Mannes concerning a stranger in Berlin, who is well-liked, but very odd, in a similar way to Rat Krespel, and the 'Wehmutter' who is accused of being a witch. The "fromm und freundlich" stranger is eventually exposed as the witch's master - the devil himself (10).

The dubious nature of an interpretation based on appearance is further highlighted by examples of the often distorted perception of that appearance. This phenomenon may be termed misdirected looks, and signifies a situation in which a character interprets on the basis of sensory information from an inappropriate source. A good example to illustrate this may be taken from Vampirismus. The 'Graf' hates and fears the woman who is talking to him, but his opinion changes:

Es war der rührende Ton der Wahrheit, mit dem die Baronesse sprach, und der Graf fühlte sich um so mehr bewegt, als er, weggewandt von dem widrigen Antlitz der Alten, versunken war in dem Anblick des wunderbar lieblichen anmutigen Wesens, das mit der Baronesse gekommen. (11)

The 'Graf' here is judging from appearance, but from the appearance of a third party. He is looking at the wrong person. In Der unheimliche Gast Moritz also misdirects his gaze, he watches Marguerite while thinking of Angela, and this leads to Marguerite believing herself loved. Dagobert draws Moritz's attention to this:

Ich weiss, dass du immer nur Angelika meintest, dass alle Huldigungen, die du an Margueriten verschwendetest, nur ihr galten, aber die falsch gerichteten Blitze trafen und zündeten. (12)

In Melück Maria Blainville the 'Graf' admires the beauty of some fish Melück keeps in a tank. His gaze however, is directed towards Melück:

Der Graf war über diese Tierchen in Entzücken. Er glaubte noch nach ihnen zu blicken, als er schon mehrere Minuten bloss noch dem Gesichte der Melück gesehen hatte, das im Wasserspiegel so wunderherrlich erschien. (13)

The likeness of the two characters Deodatus Schwendy and George Haberland in Die Doppeltgänger also leads to misdirection of perspective as other characters address their remarks to the wrong character, for example in the inn, where first Schwendy is mistaken for George, then George for Schwendy (14). The concept of the 'Doppelgänger' is one which, in fact, leads by definition to a misdirection of perspective, either on the part of observers, or on the part of the individual himself, who fails to recognise his own Self (15).

As well as the senses, the mind itself (thought; "das Prisma des Kristalls") can distort in its interpretation of the information it receives. Perception of reality is shown by the Romantics to depend on the mood of the observer, which is, of course, tied to the moment. This is again illustrative of the concept of perspective in the sense of mental attitude to events, rather than physical position. In Prinzessin Brambilla and Der Sandmann the narrator comments on the cold rationality that is felt first thing in the morning, and which makes one consider everything in a different way. The narrator in Prinzessin Brambilla comments on the different moods of the day at some length:

Jeder, der mit einiger Fantasie begabt, soll, wie es in irgendeinem lebensklugheitsschweren Buche geschrieben steht, an einer Verrücktheit leiden, die immer steigt und schwindet, wie Ebbe und Flut. Die Zeit der letzteren, wenn immer höher und stärker die Wellen daherbrausen, ist die einbrechende Nacht, so wie die Morgenstunden gleich nach dem Erwachen, bei der Tasse Kaffee, für den höchsten Punkt der Ebbe gelten. Daher gibt jenes Buch auch den vernünftigen Rat, diese Zeit als den Moment der herrlichsten klärsten Nüchternheit zu benutzen, zu den wichtigsten

Angelegenheiten des Lebens. Nur des Morgens soll man z B sich verheiraten, tadelnde Rezensionen lesen, testieren, den Bedienten prügeln u.s.w. (16)

In this work, Giglio's perspective of Celionati keeps changing according to his momentary perception of events (17). The perspective of Traugott in Der Artushof towards his artistic work is shown to vary according to mood, and in Klein Zaches, Balthasar's perception of nature is shown to change on the same basis (18).

The narrator can illustrate how perspective is dependent on the mood of the observer by indicating other possible reactions to events in conjunction with his description of the actual reactions of his characters. In Die Irrungen, the narrator describes Theodor's reaction to finding the 'Magus' in the bed instead of the Princess, and comments that anyone else would have laughed at the sight he presented (19). In Signor Formica the narrator describes the fearful reception given to Splendiano, then adds that if Salvator had not been so ill, they would have laughed at this figure (20). In Peter Schlemihl Peter comments that the reaction of Fanny to the fact that he has no shadow was reflected so strangely in her expression that he would have laughed, if he had not himself been so frightened (21). In Das Majorat too, the narrator is aware that his own reaction to the old ladies at the castle is coloured by his experience of the previous night (22). In Mistris Lee, the narrator indicates that the misinterpretation of the letter sent by Lee to Laudon is as a result of Laudon's approaching it as a lover, and therefore with certain expectations and preconceptions (23).

In this way, mood is shown to affect the individual's interpretation of reality. The Romantics were also, however, interested in the active distortion of reality by the processes of the mind. In his study of Hoffmann, James McGlathery considers Hoffmann's legal career as a judge, and illustrates by means of case notes how Hoffmann based his assessment of individual criminal cases on a consideration of the difference between the

objective situation and the individual's subjective (and distorted) perception of his situation, due to his momentary psychic state (24). This interest in the criminal and in the disturbed mind is typical of the Romantics, who were also aware, however, that this kind of distortion is part of every individual's psychological make-up, and is responsible for the individual's misinterpretation of himself and others. Arnim's works provide particularly clear expression of the ways in which individuals fail to understand themselves and communicate with others due to their distorted perception of reality, for example Saverne in Frau von Saverne and Francoeur in Der tolle Invalide.

In Hoffmann's Der Artushof, Traugott and the painter are shown to misunderstand each other's intentions with reference to Dorina. The painter is worried that Traugott is compromising his daughter, and this causes him to issue Traugott with an ultimatum. Traugott's immediate reaction to this ultimatum is affected by the way it is given. In this way, both characters' positions are distorted by mood:

Das Blut des Italieners wallte auf in ihm, und er erklärte dem Traugott eines Tages bestimmt, dass er entweder Dorina heiraten, oder ihn verlassen müsse...Der Alte kam ihm (Traugott) vor wie ein gemeiner Kuppler, sein eignes Tun und Treiben erschien ihm verächtlich, dass er jemals von Felizitas gelassen, sündhaft und abscheulich. (24)

The individual is also shown to be unable to understand himself. His perception of his own actions is distorted.

Anselmus' perspective as he rushes away from the scene of the upset apple-cart is also distorted by his mood. He totally misinterprets the reactions of those around him:

Jeder freundschaftliche Blick dieses oder jenes Mädchens war ihm nur der Reflex des schadenfrohen Gelächters am schwarzen Tor. (26)

Giglio over-reacts in a similar way to the conversation he has overheard in which two masked men were discussing

his financial embarrassment:

Doch tiefer schnitt es ihm ins Herz, als er, aus dem Traum erwacht, nun erst den Celionati gewährte, der auf seinem gewöhnlichen Platz vor der Kirche S. Carlo das Volk mit seinen Fratzen unterhielt und ihm, als er hinschaute, einen Blick zuwarf, in dem er die ärgste Verhöhnung zu lesen glaubte. (27)

and Balthasar's perception of nature in Klein Zaches is distorted due to his sudden realisation that he has been acting like a love-sick fool, just as Fabian had told him:

Träume, die ihn sonst umfingen, waren verloren, die Stimmen des Waldes klangen ihm wie Hohn und Spott, er rannte zurück nach Kerepes... (28)

This kind of narrative can develop into a psychological study of the individual character, for example in Die Bergwerke zu Falun in which Elis is shown to be unable to understand his own motivations, and misinterprets his reasons for acting as he does. Having recognised Ulla as the girl who saved him in his dream from the underground prison, he becomes convinced that he now understands why he came to Falun:

Er glaubte nun die tiefe Deutung jenes Traums zu erraten, und pries, des alten Bergmanns vergessend, das Schicksal, dem er nach Falun gefolgt. (29)

In Der Runenberg Christian is also unable to understand his reasons for acting in certain ways, and his changing interpretations of the conflicting forces acting on him serve to further confuse him (30). Die Marquise de la Pivardiere provides further such examples of action which are neither initiated nor understood by the conscious mind. The daughter of the 'Marquise' gives damning evidence against her mother, which is later shown to be false. On being faced with her false testimony, the girl is unable to account for her information (31).

There can be a specific reason for distortion of the individual's mind, such as fear, greed or self-interest, and the tricks the mind plays on itself in dreams, hallucinations, and in madness. Fear is what colours Marie's perception of the dog in the 'Elfenreich' in Die Elfen according to the narrator's report:

Ein kleines weisses Hündchen stand jenseit und bellte aus Leibeskräften. Im Erschrecken kam das Tier ihr wie ein Ungeheuer vor, und sie sprang zurück....Das Hündchen bellte immerfort, und da sie es genauer betrachtete, kam es ihr nicht mehr fürchterlich, sondern im Gegenteil ganz allerliebste vor... (32)

Also distorted by fear are the perspectives of Ryno in Tieck's fragment (33), and Christian in Der Runenberg as he approaches the mountains (34). Der blonde Eckbert has been interpreted as a psychological study of paranoia (35), and the character of the King in Der getreue Eckart.. may also be regarded as a study in the psychology of fear and morbid suspicion (36). In Arnim's Owen Tudor fear distorts the perspective of the Princess, who is terrified when she catches sight of Owen's hair under water, and Karl in Isabella von Aegypten is scared out of the 'Geisterhaus' by Isabella's black hair, which, in the terror of the moment, he perceives as black snakes (37). In Melück Maria Blainville the 'Gräfin', awaking from a faint as the castle is attacked by revolutionaries, sees Frenel beside her and, due to her extreme emotional state, thinks he is going to murder her (38). Fear also distorts the perspectives of the characters in the stories told in Die mehreren Wehmüller...., all of which centre around mistaken perspective, and in Die drei Nüsse we see how fear of discovery causes the chemist who killed his wife's brother to have the paranoid conviction that everyone knows of his guilt (39).

The way in which fear engenders a certain atmosphere is illustrated in Veronika's first reaction to her surroundings at Liese's house in Der goldne Topf (again, her perspective changes as she calms down and looks again at the scene) (40), and in the incident in which Veronika shares the story of the 'Alräunchen' with the Osters, who then also become fearful where they had previously been unconcerned. The mood changes again when Fränzchen brings in the coffee, thus returning the atmosphere to one of normality (41).

Other extreme emotions such as anger and jealousy may

also distort the perspective. This is partly the reason for the crisis in Der tolle Invalide, as Franceour goes into a rage when he hears of the Kommandant's reaction to his wife. His subsequent reaction to the trivial matter of the relative size of portion of 'Eierkuchen' given to himself and Basset is a distortion born of this anger (42). In Brentano's Die drei Nüsse, the husband's reaction to the butterflies in his wife's room, which he sees as a sign that she has been unfaithful to him, is also born of jealousy, and his subsequent misinterpretation of the situation between his wife and her brother is the result of his distorted perspective (43). In Nachtwachen the aural distortion Kreuzgang experiences whereby he thinks he hears someone crying, then realises it is the wind, is due to his mood of utter despair at the death of Ophelia (44).

Greed or self-interest can also distort the perspective, usually without the character being at all aware of it. The egoism of Cornelius in Isabella von Aegypten is one example of this (45). In Owen Tudor, the two scholars' egoism leads to the mistaken idea that they are holding the hand of the woman telling Tudor's story, when, in fact, they are holding hands with each other (46). In Prinzessin Brambilla egoism is also a failing of Giglio, who is convinced that he is "der Abgott Roms", and that he is irresistably attractive because he is an actor, and later, because of his new carnival costume (47). In Die Königsbraut, both Amandus and Anna are guilty of distortion through self-interest; Anna decides to marry Daucus Carota once she realises he is a King, and Amandus decides to accept Anna's defection because Daucus Carota likes his poetry and wants to make him his court poet (48). In Meister Floh it is also easy to understand why fathers with marriageable daughters give their considered opinion that Peregrinus should take a wife (49).

Self-interest also motivates the perspectives of the characters in Das Fräulein von Scuderi. Ellis discusses this with reference to the King and Maintenon (50), but it is also true in Olivier's case, and even in the case

of Madelon who claims she would believe Olivier innocent even if she saw him murder her father with her own eyes (51). Scuderi's reaction to Olivier's case may also be at least partly due to their previous relationship (52). Degrais and La Regnie's actions are shown in general to stem from motives of revenge and spite. This kind of prejudice is also criticised in Die Marquise de la Pivardiere, and in the 'Verteidigungsschrift' for Meister Floh (53).

The mind can also be shown to play tricks on the perception of the individual. The Romantic individual has a very subjective relationship to reality, and this can lead him to distortion, for example in the first scene of Die Abenteuer der Silvester-Nacht in which the narrator describes the intensity of feeling Julie provokes in him. The 'reality' of what he describes is, however, repeatedly questioned by her actual behaviour (54). The idea that the character's imagination was the source of the mysterious events is also suggested in Die mehreren Wehmüller.. with reference to the 'Kater Mores' story (55). In this way, the Romantic perspective may lead a character to over-interpret, for example in Owen Tudor the two scholars discuss a length of iron which, they agree, is part of an ancient relic. The peasant woman travelling in the same coach, however, maintains that it is no more than part of the frame of a plough (56). The character of Serapion in Die Serapionsbrüder has a totally subjective perception of reality; he sees as real everything which his imagination presents to him, and refuses to accept that which is contrary to his inner needs. In so doing he ignores the claims of the outside world, and as a result, exists in what the Serapionsbrüder term a constant dream (57).

In other works, such as Nachtwachen and Prinzessin Brambilla, dreams and hallucinations distort the perspective of the character (58). In Der getreue Eckart the 'Tannenhäuser's' narrative includes the description of visions of his dead parents, and his account of his experiences with Friedrich and Emma is shown to be based on illusion (59). In the first part of this work, Eckart

is also faced with hallucinations as he goes to see the King who has just had his youngest son executed (60). Extreme emotion also causes hallucination for the character Ryno (61).

The mind can misdirect the interpretative perspective of an individual in the same way as the visual perspective. In Die Bergwerke zu Falun, Elis makes life below ground in the mine bearable for himself by thinking of Ulla, the symbol of the world above ground. This is a consequence of his fear of the mine, and is seen by Torbern as a betrayal of the 'Bergkönigin' (62). In Der Zusammenhang der Dinge it is Ludwig's egoism which leads him to misinterpret Viktorine's diary, and see himself loved, when, in fact, she loves his friend Euchar (63). In Datura Fastuosa Eugenius is also described by the narrator as misdirecting his anger at Gretchen's reaction to his friend Fermino. This is an exercise in self-deception:

Hatte Gretchens Schmerz, ihr Abscheu gegen den Fremden (Fermino), des Jünglings Brust auf besondere Weise bewegt, so war eben deshalb sein Groll gegen die Professorin gestiegen, der er in seiner Betörung allein Gretchens Gram und Leid zuschrieb. (64)

In Das Fräulein von Scuderi, the 'chambre ardente' employ the medium of poetry in an attempt to persuade the King to give them more power, and Scuderi attracts his attention by her acting abilities and her rhetorical skill - which had earlier been the indirect cause of the chain of events described in the work - rather than by the merits of the case (65). Both appeals are made on the basis of an attempt to misdirect the perspective of the King and make him see the question at issue in a different light:

Der König, hingerissen von der Gewalt des lebendigsten Lebens, das in der Scuderi Rede glühte, gewährte nicht, dass von dem gehässigen Prozess des ihm abscheulichen Brussons die Rede war... (66)

In Klein Zaches the concept of misdirected perspective is associated with the 'Aufklärung', which

has taken away the true relationship between man and nature. The 'Aufklärer' are described as embracing a doll, rather than a Queen (67). The imagery of automata is also used in other works to express the feeling of the distorted relationship of an individual to others, as the individual here mistakes an artificial construction for a human being, for example in Isabella von Aegypten and Der Sandmann (68).

A character may also misdirect his perspective by bringing preconceptions to bear on his reaction to another character, for example Ludwig in Der Zusammenhang der Dinge misinterprets the real character of Emanuela, as he bases his reaction to her on her likeness to a Mignon figure (69). The same mistake is made by the friends in Fragment aus dem Leben dreier Freunde, two of whom approach the girl with a specific idea of what they want her to be (70).

The perspective may also be distorted by means of the power of suggestion. It has already been argued that in Der tolle Invalide Rosalie's curse may be the result of her belief in the curse, and Francoeur's madness may be a reaction to the knowledge that he is thought to be mad, and in Geschichte vom braven Kasperl und dem schönen Annerl Annerl's acceptance of her fate may be determined by the conviction with which she grew up that she was destined to die by the sword. Suggestion can also mean that a character sees what he wants or expects to see. In Der Artushof Traugott thinks he sees Berklinger in the church as he expects it to be him, just as Hermenegilda in Das Gelübde mistakes Xaver for Stanislaus, as she so wants to see him, having let him leave without declaring her love (this has obviously been preying on her mind in the same way that Rosalie's sacrifice of her mother's love has been preying on Francoeur's mind in Der tolle Invalide), and in Die drei Nüsse the husband convinces himself that his wife must have a lover, and interprets the scene he witnesses on this basis (71). In Raphael und seine Nachbarinnen Raphael's mistaken belief that he is watching Benedetta, when in fact the figure is a statue, may at least in part also stem from the desire to see her

The distortion of perspective may be overcome by the narrator, who may correct the characters, for example in Die Marquise de la Pivardiere, in Die Geheimnisse, where Hff thinks he found the original contents of the 'Brieftasche', or in Klein Zaches when Balthasar's perspective of nature changes along with his mood (73). In all these cases, other characters also correct these characters' distorted perspective (74). The narrator may also act as a correcting perspective in a more indirect way by presenting ironically the characters' delusions, for example Giglio's conviction that he is irresistible (75).

Alternatively, the reader may be made to share the characters' distorted perspective by means of limitation to the characters' perspectives and Free Indirect Style. We are limited to the baron's perspective of the effect of his music in Die Irrungen as he hears someone approaching "verlockt von süsser Töne Gewalt", only to perceive with him as he turns round that, in fact, the individual is the 'Rittmeister', and not the Princess. The 'Rittmeister' tells the baron, moreover, that his music was so bad that it caused the Princess to leave (76). Similarly, in Prinzessin Brambilla, Giglio expresses the "rührendste Bekenntnisse" of his love for Giacinta outside her door, and is answered by the landlord Pasquale who comes to find the source of the terrible howling noises (77). In Nachtwachen, in one of the versions of the Don Juan story, we read the following description:

Es war schon ganz finster draussen im Walde, er schritt gedankenlos vor sich hin, plötzlich stand Don Ponce dicht vor ihm, rasch zog er den Dolch und führte wild den Stoss, - jetzt kam er zur Besinnung; der Dolch steckte tief in dem Stamme eines Baumes, und nur seine Phantasie hatte den Brudermord begangen. (78)

In this, and in each of the other examples, the reader experiences the reality of the experience for the

individual character, and the subsequent realisation of the distortion of this reality. In Der getreue Eckart the reader listens to the whole of the 'Tannenhäuser's' narrative, only to be made aware at the end of it that at least a great part of the events narrated had no reality outwith his mind (79).

In other works, the narrator's perspective may itself be distorted. Some Romantic works may therefore be considered in terms of a psychological case study of the narrator. The Romantics often choose narrators who are themselves disorientated, unsure of how they should interpret and report events. In our assessment of the narrator's account, we must be aware of the fact that his perspective is subject to the same inadequacies and possible distortions as his characters. As a result of this, there is no reliable point of reference within the narrative, all information comes from a source open to distortion.

The narrator cannot always give a reliable justification for his perspective. Where the narrator knows he is telling a story (that is, he is a narrator rather than a reflector figure (79)), the reader has to be aware that he has a certain motivation for telling this story, and a certain message he wants to impart, which the reader may or may not accept. The narrator may have an unconscious motive for his narration; Hoffmann's narrators in Der Sandmann and Der Artushof feel compelled to tell their story (81). The narrator of the former seems to change his attitude towards his characters within the narrative. He sides with Clara and criticises Nathanael, but his description of Clara is highly ironic, and his final reference to her very distanced. There is evidence of a degree of affinity between Nathanael and the narrator, particularly with reference to their attitude to their art, which the narrator cannot or will not see, and the attitude of Clara to Nathanael's work is similar to that attitude the narrator criticises as philistine with reference to his own listeners. This may indicate that the narrator is trying to distance himself

from a story which may be his own (82).

The reader often cannot accept the findings or perspective of the narrator because of evidence of a distorted perspective. Obvious examples are the inset narratives by Cardillac in Das Fräulein von Scuderi, and by Krespel in Rat Krespel. Both individuals are strange to say the least, and are not the best judges of their own actions. Neither, moreover, adequately explain their behaviour (83). Similar caution on the part of the reader is required in other first-person narratives in which the narrator shows evidence of an extremely subjective perspective, for example in Ritter Gluck, Don Juan, Die Abenteuer der Silvester-Nacht and Das öde Haus.

In Das Fräulein von Scuderi, the third-person narrator is shown to base his judgements of his characters on a similar basis to that of the characters discussed previously, that is, on the basis of appearance. He too is affected by the sight of Madelon's anguish, and the sight of the couple together (84). In this work, therefore, the traditional storyteller narrator is shown to have a distorted perspective. This is another factor which would devalue his position outwith and above the fictional world.

Distortion of Perspective by Outside Forces

Distorted perspective may be the result of the inadequacies of the senses, or the mind. It may also, however, be the consequence of an outside influence which misleads the perspective of the individual. The senses, as we have seen, are unable to cope with incomplete information. Sometimes, however, this information is deceptive, for example when a character is watching something in poor light. This often creates a certain atmosphere, for example in the scene in Liebeszauber in which Emil watches the sinister nocturnal meeting between the old woman and two men (1), or in Hoffmann's Erscheinungen in which Anselmus describes his experiences on the bridge at night (2). In Der Artushof the reader is asked to imagine a "magisches Helldunkel" in the room which holds the pictures that are being described, and

this light is characterised as making the pictures come alive, and as affecting the normal perspective of good and evil (3). Night is also very atmospheric in Nachtwachen, in which most of the action takes place as the night-watchman does his rounds. Kreuzgang experiences a very different world to that of the daytime.

Poor light may render the individual unable to perceive something. The process of gradual recognition as the senses receive more, or better information is again reproduced. In Giglio's dream in Prinzessin Brambilla he can only describe what he sees as the smoke from a gun gradually clears (4); the stranger who enters the inn in Der Feind can be described only as he comes into the light (5), as can Spikher in Die Abenteuer der Silvester-Nacht (6). In Isabella von Aegypten, Bella is able to see the young man who is standing in front of her because the light suddenly shines on him (7). In Raphael und seine Nachbarinnen, due to the poor lighting, Raphael and the narrator have to look twice at the paintings in the church before they can decide whether they were painted by Raphael (8).

Uncertain light can play tricks on the vision. A burning paper sends out flames which make the dead 'Graf's' face look as if it is twitching in an incident in Das Majorat (9). In Nachtwachen a hallucination is described as resulting from the deceptive light in the gallery where Kreuzgang addresses a "jungen Kunstfreund":

Ich endete erschrocken, denn bei dem täuschenden Fackelglanze schien sich der ganze verstümmelte Olymp umher plötzlich zu beleben; der zürnende Jupiter wollte sich aufrichten von seinem Sitze, der ernste Apoll griff nach dem Bogen und der klingenden Leier, mächtig bäumten sich die Drachen um den kämpfenden Laokoon und die sinkenden Söhne, Prometheus formte mit den Stümpfen seiner Arme Menschen, die stumme Niobe schützte das Jüngste ihrer Kleinen vor den herabstrahlenden Sonnenpfeilen, die Musen ohne Hände, Arme und Lippen regten sich durcheinander, wie wenn sie sich bemühten die alten verklungenen Lieder zu singen und zu spielen - aber es blieb alles still

ringsum, und schien nur noch heftige zuckende Bewegung auf einem Schlachtfelde; - nur tief im Hintergrunde stand, ohne Beleuchtung, starr und versteinert ein Furienchor, und schaute finster und schrecklich dem Gewühle zu. (10)

Raphael in Raphael und seine Nachbarinnen is fooled by shadows and the moonlight into thinking he has seen Benedetta, when in fact the figure was a statue:

Er (Raphael) glaubte Benedetten in einem weissen Gewande in der Mitte des Hofes stehen zu sehen, doch von dem Schatten des Hinterhauses gedeckt, so dass er seiner Freude nicht völlig gewiss war. Er wollte zurück eilen; da stieg der Vollmond höher, und er erkannte, dass die vermeinte Benedetta eine weibliche Statue war, die mit einiger Auszeichnung in die Mitte des Hofes gestellt worden. (11)

Similarly in Der Artushof, Traugott is fooled into thinking he has found Berklinger by a deceptive shadow in the church (12), and in Isabella von Aegypten, Karl mistakes Isabella for his pageboy in the poor light (13). Poor light is also given as the main cause of the confusion of the three individuals who claim to be Wehmüller in Brentano's story (14). In Arnim's Owen Tudor, Owen deliberately takes advantage of the fact that the light is shining on the water to enable him to hide (15).

In Der Kampf der Sänger the moonlight has a certain effect on Ofterdingen's perception of the stranger:

Der Schwarze schlug nochmals ein gellendes Gelächter auf, und dabei fiel ein Strahl in sein leichenblasses Antlitz, dass Ofterdingen die wildfunkelnden Augen, die eingefallnen Wangen, den spitzigen rötlichen Bart, den zum grinsenden Lachen verzogenen Mund, die schwarze reiche Kleidung, das schwarzbefiederte Barett des Fremden recht deutlich gewahren konnte. (16)

This perception changes after some further conversation:

Nun stand der Vollmond hoch über dem Walde. Beide, der Fremde und Heinrich, sassen in vollstem Licht und dieser bemerkte nun wohl, dass des Fremden Antlitz

gar nicht so abscheulich war, als es ihm erst vorgekommen. Funkelte auch aus seinen Augen ein ungewöhnliches Feuer, so spielte doch (wie Heinrich bemerken wollte) um den Mund ein liebliches Lächeln und die grosse Habichtsnase, die hohe Stirne dienten nur dazu, dem ganzen Gesicht den vollsten Ausdruck tüchtiger Kraft zu geben. (17)

Heinrich's change of opinion is the result of the change in light, and also the fact that he has now had a chance to regain his composure and look more closely. The same factors, mood and light, are at work in the description of Veronika's changing perspective of Liese's house in Der goldne Topf (18). Internal and external forces combine to determine the subjective and momentary reaction of the individual to his situation. In both these examples the narrator makes it clear what he thinks to be the right reaction; in the first quotation, the remark in parentheses indicates that the narrator is unconvinced by Heinrich's change of mind, and in Der goldne Topf the narrator characterises Veronika's change of perspective as overcoming "mädchenhaften Schreck", that is, he implicitly confirms her second perspective.

Another outside force which may distort the perspective is alcohol. This also has an effect on the perspective of the individual, and causes him to see things in a different way. Elis in Die Bergwerke zu Falun is able to overcome his fear of the mine, at least for a while, by this means:

Elis fühlte die wärmende Kraft des edlen Getränks in allen Adern. Dem wackern Pehrson ins Auge blickend wurde ihm heiter und mutig zu Sinn... (19)

Alcohol is also seen to affect the perspective of the individual in Der goldne Topf; first Heerbrand, then all characters present at the Punschszenen, and finally the narrator in the final Vigil. Alcohol is seen as the reason for Anselmus' behaviour under the elder tree by the passing 'Bürgersleute' (20). In other works by Hoffmann, tea is also shown (ironically) to have an effect on the perspective, for example in Die Abenteuer der Silvester-Nacht, in the first scene of which there

appears "eine durch süßen Tee begeisterte Demoiselle"!
(21)

Deliberate Distortion of Perspective by Outside Forces

The awareness of outside forces which can consciously influence the perspective of the individual is a reflection of the Romantics' interest in the daemonic. These forces were seen as negative, threatening and often overpowering.

Christian, the main character in Der Runenberg, is torn between the conflicting forces of the mountains and the valley, symbolised by the 'Waldweib' and Elisabeth. He experiences the forces of nature pushing him towards the mountains, and conversely he feels irresistibly attracted to the plains and the village. The same schema is found in Hoffmann's Die Bergwerke zu Falun where Elis is pulled between the world above and below ground, symbolised by Ulla and the 'Bergkönigin', and in Der goldne Topf in the struggle for control of Anselmus by the figures of Lindhorst and Liese, who stand behind the two female characters Serpentina and Veronika. Anselmus himself becomes aware of this struggle:

Ich sehe und fühle nun wohl, dass alle die fremden Gestalten aus einer fernen wundervollen Welt, die ich sonst nur in ganz besondern merkwürdigen Träumen schaute, jetzt in mein waches reges Leben geschritten sind und ihr Spiel mit mir treiben. (1)

Giglio in Prinzessin Brambilla is also aware of Celionati's power over him (2). He moves between the influence of this character and that of Chiari. Nathanael in Der Sandmann is also torn between opposing forces, represented by Clara and Olimpia. The perspective of the character in each of these examples is shown to change according to which force is stronger at each moment (3). Each character is, moreover, won over by one particular force at the expense of the other.

Some characters have the ability to exert control over other characters' perspectives, and in many cases to distort them. This distortion is deliberate and malicious, for example in Datura Fastuosa, where Fermino

and Gabriella are able to control Eugenius for a time, due to his naivety. The more experienced Sever is shown to be able to resist (4). On a more lighthearted level, Tusmann in Die Brautwahl is tormented by Leonhard in an attempt to dissuade him from marrying Albertine, and Anna in Die Königsbraut is persuaded to accept Daucus Carota partly by her own egoism, but also by means of visual distortion by the vegetable King (5). Serpentina admits to Anselmus that her father enjoys using his powers to deliberately disorientate others (6). The inhabitants of Kerepes are all victim to a visual distortion with reference to Zaches; they are forced by means of a spell to misdirect their gaze, and look at the wrong person, thereby giving Zaches the credit for their talents (7).

Distortion of perspective by an outside force is an integral part of the concept of magnetism. The subject gives up his separate existence, and his individual perspective, and adopts that which is suggested to him by the Magnetiser. The unscrupulous practitioner of this art can thus easily distort the perspective of another character, for example in Der unheimliche Gast, in which the 'Graf' distorts Angelika's perspective, so that her feelings of love are misdirected away from Moritz and towards himself. A similar scenario is unfolded in Der Magnetiseur between Moritz, Maria and Alban, and in Das Gelübde, where Xaver talks about Stanislaus to Hermenegilda, while in reality referring to himself. In this way he attempts to project Hermenegilda's love from Stanislaus on to himself (8). In Das öde Haus Angelika controls and distorts the vision of Graf S, and also Theodor, who sees her as a beautiful young woman, and who, when he meets her, cannot look away (9). In Der Runenberg Christian feels compelled to look at and touch the money he is keeping for the mysterious stranger (10). His father comes to regard him as being controlled by an outside force. When he hears him talking about his view of nature he feels that a foreign voice is speaking from his son's body, something Giglio also feels when talking to the Princess in Prinzessin Brambilla (11).

The possibility is raised in Der blonde Eckbert that Bertha's awareness of the outside world and desire to leave her home with the old woman may be heightened, if not caused, by the hypnotic effect of the spinning wheel. Eckbert's actions stem from the fact that he sees Walther everywhere, and this is revealed at the end of the tale to have been a trick by the old woman (12).

In Die Marquise de la Pivardiere the 'Marquise's' perspective of love is distorted due to the views inculcated into her by her father (13). Although he believes in these ideas, the distorted nature of his perspective is highlighted by the other characters and the narrator, and he can therefore also be seen as deliberately distorting his daughter's perspective.

Characters may distort the perspectives of others in other ways too, for example by deliberately playing tricks on them. They may play a role, and thus give a deliberately false impression of themselves. Giglio, as an actor, is particularly prone to this, as can be seen in the duel scene, and in the scene in which he plunges a knife into himself, having been told that Giacinta loves the Prince (14). Theodor in Die Irrungen and Die Geheimnisse is also guilty of playing a certain part, usually to make himself interesting in society, but also to try to avoid embarrassment, for example when he falls off the horse and pretends to have fainted (15). All characters in Nachtwachen are revealed to be playing parts, no one is genuine, even an individual who appears to be on the verge of suicide is no more than an actor rehearsing his role (16).

In these examples, the characters are deliberately misdirecting the perspective of others. In Die Elfen the elves deliberately distort the villagers' perspective of their (the elves') home, in order that they be left alone (17). In Isabella von Aegypten, Karl and Cenrio play a trick on Adrian by dressing up a doll to look like Karl so that Adrian thinks he is in bed, when in fact he is with Bella (the irony here is increased due to the fact that Karl's perspective is also being distorted here, as Bella has been replaced by Golem Bella, and therefore he

is also being fooled by a doll). In the same work, Bella fools Braka by dressing up Cornelius in a dress and introducing him as a rich cousin, with the result that Braka approaches her with the wrong perspective, and gets a surprise when the hand she takes to kiss is so hard and gnarled (18). Disguise is also used to distort the perspective of others in Die Verkleidungen des französischen Hofmeisters.. where the narrator is dressed as a woman in order that the 'Hofmeister' can convince his wife that he has remarried. His wife is thus made to talk freely to the narrator as she approaches the situation with a distorted perspective (19).

In Signor Formica, Salvator deliberately misdirects the perspective of the members of the Academy in order to make them accept Antonio. He displays a painting which he claims was painted by a young artist who has since died. The painting is admired, the artist's death bemoaned, and Salvator then reveals the true situation, thus forcing the Academy to include Antonio as a member (20). Perspective here is actually being corrected by means of distortion. Salvator is forcing the Academy to have an open mind, whereas they were previously prejudiced. Pasquale's perspective of himself and of his marriage with Marianne is also corrected by means of the play, in which Pasquale is forced to watch himself as others see him, that is, from an outsider's perspective, and Splendidiano is faced in a similar way with the real cost of his medical treatment, although this educative process has only limited effect (21). In Die Bergwerke zu Falun, the trick played by Dahlsjö and Ulla in an attempt to correct Elis' perspective leads to disaster (22).

Optical instruments may also be used to distort the perspective of the individual. These feature largely in Hoffmann's works, for example the 'Perspektiv' in Der Sandmann (23), the mirror in Das öde Haus (24), and the ring in Der goldne Topf and also in Die Königsbraut (25). In Prinzessin Brambilla the young man in the café, who is said by Celionati to suffer from chronic dualism, characterises his own condition as the result of wearing glasses:

Es muss sich etwas in meinem Augenspiegel verrückt haben; denn ich sehe leider meistens alles verkehrt und so kommt es, dass mir die ernsthaftesten Dinge oft ganz ungemein spasshaft, und umgekehrt die spasshaftesten Dinge oft ganz ungemein ernsthaft vorkommen. (26)

Glasses are also presented as distorting media in Arnim's work Isabella von Aegypten, in which the narrator delivers a specific condemnation of the "schreckliches Geheimnis" of spectacles (27), and in Raphael und seine Nachbarinnen, in which the narrator is most critical of the spectacles Raphael wears, and which he sees as responsible for his distorted view of Ghita:

Er (Raphael) behauptete in dieser Zeit, was er an weiblichen Figuren zeichnete, alles sei der Ghita ähnlich. Ich antwortete ihm, das komme von der vertrackten Brille. (28)

The narrator also refers to the spectacles as a "Zauberbrille" (29), and uses this image to express the way in which Ghita comes to influence his perspective too:

Auch mir wusste sie beizukommen, ich weiss selbst nicht, wie; genug, ich hatte auch bald keine Augen mehr, sondern trug ebenfalls meine Brille und diente ihr, nächst Raphael, mit aller übrigen Ergebenheit. (30)

Concentration of perspective may also lead to distortion, for example in Klein Zaches, Mosch Terpin confides to Balthasar that his recognition of Zaches' talents comes "wenn ich ihn so recht anschau" (31).

The distortion caused by optical instruments can also be positive, and, in the same way as a distortion of perspective can make an individual see clearly for the first time, an optical distortion can heighten the perspective. Anna is cured of her distorted vision of Daucus Carota in Die Königsbraut by concentrating her gaze through the gap in the tent, just as Mosch Terpin is finally able to see Zaches as he really is when he looks at him through a lorgnette (32). In Meister Floh the 'Lupe' enables Leuwenhoek's guests to see the full extent of his mastery over his fleas (33), and, of course, the

microscope Peregrinus is given by Meister Floh enables him to read thoughts (34). The glasses sold by Celionati to Giglio enable him to see inside the palace walls (35).

Distortion by outside forces may be overcome by the narrator, for example the reader is not allowed to be fooled by Zaches (36) (neither are all of the characters, of course), or the reader may be made to share the distortion of perspective by being limited to the perspective of the character. In the example from Isabella von Aegypten quoted above we share Adrian's distorted perspective of the figure in the bed, although we are then made aware of the distortion, which is a realisation denied Adrian:

Adrian ging an das Bette, sah das hellblonde Haar des Prinzen, wie er es gewöhnlich mit einem goldenen Netze umspannte, und zog sich auf den Zehen, mit der Hand Ruhe winkend, zurück. Conrio biss sich lachend auf einen Finger, und krümmte vor Lustigkeit den Leib und hob ein Bein auf; der gefährliche Betrug war gelungen, und Adrian hatte die ausgestopfte Puppe für den wahren Erzherzog gehalten. (37)

The same is true of Theodor's fainting fit in Die Geheimnisse (38), and Giglio's duel and tragic suicide (39). Here, the reader shares the distorted perspective of an observer watching 'von aussen', and, in the case of Die Geheimnisse, is then given the perspective 'von innen' (40). In Nachtwachen we observe the apparent imminent suicide with Kreuzgang, only to become aware as he does that the person is only acting (41).

In Die Elfen, we learn in the course of Marie's visit to the 'Elfenreich' that the view of this part of the country from outside is a deliberate distortion created by the elves to keep people out (42). This means that the opening description was distorted, and, moreover, that not only were the characters subject to this distortion, the narrator, who backed up the characters' description and added to it in his own name, was also affected. The narrator's perspective may therefore also be distorted by a force within the narrative. The narrator in Prinzessin Brambilla may also

be seen as being under the influence of the 'Fürst', as he shares the confusions of the characters, and the narrator in Die Irrungen is victim to distortion by Schnüspelpold, who, the narrator of Die Geheimnisse tells us, deliberately tries to confuse him (43). Schnüspelpold also tells Theodor in the final conversation in Die Irrungen that he only imagined many of the things he claims to have experienced: and these are events that the narrator, Hff, has reported as reality (44). This raises the further possibility that the perspective of the narrator of the first work had been distorted by Schnüspelpold.

The possibility that the narrator of Der Sandmann has a perspective distorted by outside forces is also raised. As we have seen, there are many similarities between Nathanael and the narrator, and this includes an inability to free the perspective from an outside force: in the same way that Nathanael is forced to look at Olimpia, the narrator is unable to tear his gaze away from Clara (45).

Where the reader is made aware in retrospect that he has been given a distorted perspective, he must readjust his attitude to the information previously received and accepted. His perspective has been distorted too.

REINTERPRETATION OF THE READER'S ROLE (2)

The inadequacy and distortion of perspective obviously affect the reader's ability to learn. As we have seen, the reader is made aware of the fact that the information he is given is not reliable. Subsequently, the learner perspective, the related 'Nichtwissen' perspective, and the 'Detektivgeschichte' must be reinterpreted. The path from ignorance towards knowledge in each is made increasingly complex and problematical.

Whereas the learner figure increases his knowledge by observation, the spectator narrator sees things from the periphery, by chance, and without knowing the context (1). This type of narrator was exploited to demonstrate the inadequacies and distortions caused by the senses. He collects his information by means of eavesdropping and spying through curtains and keyholes, with the result that his sources of information, and more specifically, his range of vision, are even more radically limited (2). In Isabella von Aegypten all the characters spy on each other, thus showing their disingenuousness, and their inability to have an open relationship with each other (3). The same negative relationship between individuals is illustrated in Die Majoratsherren, where the 'Majoratsherr' spies on Esther through a window, and is unable to bridge the gap between them to reach her directly (4). In Der tolle Invalide the outbreak of madness by Francoeur is indirectly caused by Bassett's spying, and the result of his action based on this limited and isolated information (5). Another illustration of how easy it is to misinterpret is given in Brentano's Die Drei Nüsse, where the catastrophe is caused by the fact that the husband spies on his wife and the stranger, and acts on an interpretation of their words without the background knowledge necessary to properly understand them (6).

In Liebeszauber Emil spies on the girl in the room opposite, and, unknown to him, she does the same (7).

Their inability to communicate directly and openly again leads to disaster. Emil also eavesdrops on the mysterious scene in front of the church (8). This information without context cannot be interpreted at this stage, it merely acts to highlight the feeling of foreboding. In Der Runenberg the motif of spying, used in connection with Christian's experience on the mountain, has the effect of rendering it ambiguous (9). In Die Elfen Marie, once grown up, is reduced to spying on her elfin friend. She no longer has direct access to that world (10).

The motif of spying is also found in Hoffmann's works, for example in Meister Floh where Aline is particularly prone to collecting information in this way (11), and Peregrinus and George are also shown to spy on Dörtje/Aline (12). In the case of George, this perspective is exploited in order to illustrate how a spectator receives information without context, whereas in the case of Peregrinus, it is used to illustrate the dangers of this secretive behaviour, as Dörtje/Aline is aware of his scrutiny, and knows how to use it to her advantage. The microscope, which gives access to the thoughts of others, may also lead to misinterpretation, due to the fact that information is given without context. It is this realisation which makes Peregrinus finally reject it:

Und selbst die wahrhaften Freunde, die es wirklich gut meinen - wie wandelbar ist des Menschen Gemüt! - kann nicht selbst ein böses Zusammentreffen widerwärtiger Umstände, eine Missstimmung von der Unbill des launischen Zufalls erzeugt, in der Seele dieser Freunde einen vorübergehenden feindseligen Gedanken hervorbringen. (13)

In other words, even 'Innensicht' is distorting (14).

The dangers of spying are demonstrated in a particularly dramatic way in Der Sandmann. Nathanael is first aware of the identity of the 'Sandmann' as he spies on his father and the unknown guest, and later, his interest in Olympia is caught by spying on her with the aid of Coppola's telescope (15). In Prinzessin Brambilla Giglio also gains information through eavesdropping on a

conversation between two masked individuals (16). This incident proves that the eavesdropper hears no good of himself!

When provided with a teacher or detective figure within the parameters of the learner perspective, the reader is not always able to rely on this schema to provide him with answers. Not all teachers, and not all detective figures, are good ones. In Meister Floh, even the Meister does not understand everything (in this last work by Hoffmann, the mentor has therefore lost much of his status) (17). As we have seen, the teacher may set out deliberately to distort his pupil's perspective, rather than help him reach truth or wisdom, for example Celionati in Prinzessin Brambilla, Lindhorst in Der goldne Topf, and Leonhard in Die Brautwahl (18). In Prinzessin Brambilla, other characters are shown to know more than Giglio, but refuse to share their knowledge, and in Das öde Haus they seem to supply Theodor with deliberately wrong information, leaving the impression that they are trying to prevent him from finding out the truth (19). The teacher figure may also be replaced by an actively harmful mentor, for example Coppelius in Der Sandmann, and Torbern in Die Bergwerke zu Falun, and even the tutor in Das fremde Kind.

In Die Irrungen, Theodor adopts a self-appointed role of detective, but from the beginning, his limitations are highlighted. The narrator comments ironically on the length of time it takes him to think of looking for the 'Kästchen' he remembers finding in the pocket of the jacket he was wearing that day (20). His subsequent actions and abortive trip to Greece also point to his inability to think logically. His eventual meeting with the Princess comes about purely by chance (21). The narrator in Der Artushof also shows his inability to act as detective, as he is unable to work out the identity of the 'Jüngling', and also misinterprets the 'Mäkler's' information (22). Frau von Saverne is another character who is unable to understand the events most concerning her. In Rat Krespel, Theodor demonstrates his limitations as a detective in the way in which he fails to understand

Krespel, and misinterprets his actions, and his character. He changes his perspective of Krespel, but it is possible that his original perspective, although based on false premises, was closer to the truth. The individual is shown to be unable to understand anyone else. Krespel tells the narrator:

Junger Mensch! Du magst mich für närrisch, für wahnsinnig halten, das verzeihe ich dir, da wir beide in demselben Irrenhaus eingesperrt sind, und du mich darüber, dass ich Gott der Vater zu sein wähne, nur deshalb schiltst, weil du dich für Gott den Sohn hältst; wie magst du dich aber unterfangen, in ein Leben eindringen zu wollen, seine geheimsten Fäden erfassend, das dir fremd blieb und bleiben muss? (23)

The narrator of Die Jesuitenkirche in G. also demonstrates his incompetence in finding out the truth about Berthold. His plan misfires and he receives no direct information (24). In Prinzessin Brambilla, Giglio also consistently tries to explain events, but his explanations become increasingly garbled to the point of unintelligibility (25), and he also shows his inadequacy as a detective by the way in which he races off to find Giacinta, neglecting to ask where Bescapi, who has supposedly had her put in prison, lives (26). In this work, however, most readers would sympathise with Giglio's inability to solve the mysteries he is confronted with!

Although the 'Detektivgeschichte' could be used to follow the process of a detective figure solving a mystery and getting to the truth, this form was also exploited to reflect the sense of insecurity in the face of reality experienced by the Romantics; an insecurity which they tried to make the reader share. In such a tale, by definition, nothing is what it seems. Pikulik characterises all Romantic prose in this way:

Fast jede romantische Erzählung demonstriert auf irgendeine Weise, dass dem gewöhnlichen Sicht der Dinge nicht zu trauen ist. (27)

Kunz also explicitly links the development of the detective story in this period with the experience that

what had been regarded as reliable was increasingly experienced as ambiguous (28). In Das Fräulein von Scuderi, the seemingly honest and virtuous individual is unmasked as a merciless killer (29). In Nachricht aus dem Leben eines bekannten Mannes too, the story centres around a seemingly benign and friendly individual, whom everyone had trusted, and who is uncovered as the devil himself. The narrator ends his story with the warning:

So gross ist die Macht des Teufels, vor dessen
Arglist uns alle der Himmel in Gnaden bewahren wolle!
(30)

The basis of this power is the ability to deceive the perspective.

This form of the detective story was, in addition, an excellent way to highlight the fallibility of human interpretation, with the traditional 'red herrings' designed to put characters, narrator and reader off the scent. In Das Fräulein von Scuderi, someone is certain at each stage that he has found the truth, but this is always belied by the next stage. In other words, one mistaken perspective is corrected by another narrator, or character, that is, by another limited perspective, and each perspective is based on false premises (31). In this work, the most unbelievable solution is the correct one, with the result that the reader is denied a feeling of satisfaction that what seems complex and disorientating has a simple explanation; the explanation itself is complex and disorientating (32).

The processes of detection in this work are an illustration of the inability of the individual to collect information in an objective, logical, and therefore effective way. The interpretations of all characters are based on appearance, and all characters are guilty of letting their personal feelings sway their judgement (33). Madelon is so convinced of Olivier's innocence that she assures Scuderi that had she seen Olivier kill her father, she would have believed herself mistaken, as her heart tells her he could not do such a thing (34). For Scuderi, subjective opinion is taken as objective fact:

Mit der festen Ueberzeugung von Oliviers Unschuld fasste die Scuderi den Entschluss, den unschuldigen Jüngling zu retten, koste es, was es wolle. (35)

As with Madelon, Scuderi's conviction is an inner feeling. She too trusts this feeling to a point far beyond that which is proven. La Regnie makes this point when Scuderi asks to see Olivier:

Gewiss wollt Ihr nun, mein würdiges Fräulein, Eurem Gefühl, der innern Stimme mehr vertrauend als dem, was vor unsern Augen geschehen, selbst Oliviers Schuld oder Unschuld prüfen. (36)

This is immediately confirmed by the narrator, who identifies Scuderi's inability to believe something "wogegen ihr ganzes Inneres sich empörte" (37). Her motive in going to see La Regnie is also significant. It was an attempt:

In des Präsidenten Seele eine innere, dem Angeklagten günstige Ueberzeugung zu erwecken. (38)

The reason for Scuderi's inner conviction is "das Bild häuslichen Glücks" (39) as described by Madelon, which is, of course, totally misleading, and, later, Olivier's confession. The irrationality of Scuderi's trust in the latter is pointed out by the character Miossens (40).

In spite of the fact that La Regnie claims to consider facts rather than feelings, however, he and Desgrais are shown to use their position on other occasions in a vindictive way. His apparent inability to see anyone as innocent is also indicative of the way in which his personal feelings affect his judgement (41). The highest court of appeal, the King, is also presented as an alternative to justice, namely 'Gnade' (42). His basis for passing judgement is his personal feeling (43).

All characters judge on the basis of preconceptions (44). In the late work Die Marquise de la Pivardiere Hoffmann portrays a similar situation, and his narrator specifically criticises this (45). In both these works, the characters assume the role of detective and try to find the truth, but in both cases, all their conclusions are wrong, and all detective work is useless. It is shown to be human nature to be a bad detective.

With few exceptions, critics have seen Scuderi as the embodiment of goodness, as the redeeming figure - even as a Virgin Mother figure - who atones for and balances the evil figures in the work such as Brinvillier and Cardillac (46). Olivier and Madelon are also interpreted as innocent and pure, and as being rewarded for this at the end of the work (47). Parallels in this work to works by Kleist have also been pointed to by critics. I would argue that these parallels go beyond verbal echoes, and that a sense of unease, so characteristic of Kleist's prose, permeates the whole work (48). To see Madelon and Olivier as innocent is to accept Scuderi's view, that is, the view of a character. This is no more than one perspective presented in the work. For Scuderi, her inner conviction is confirmed, and vindicated (49). This is also the widespread critical view (50). If one considers the motivations and behaviour of the characters, however, it is difficult to justify this interpretation. Olivier is an accessory to murder, and kept silent for selfish personal reasons. His assertion that he is free of guilt must at least be questioned. Madelon is, of course, ignorant of her father's crimes, but her assurance that she would not believe Olivier guilty even if she were a witness to the act, although this is obviously to a great extent a rhetorical device on Madelon's part, illustrates an ability for self-deception which is apparent on other occasions too, particularly her 'touching description' of the domestic bliss enjoyed by herself and Olivier with her father. At the very least she must be considered insensitive to atmosphere! She makes no mention of the fact that Olivier left her father's service for a time, and of her resulting unhappiness (51), and her assertion that Olivier could never be violent is also put in doubt by his actions, which are known to the reader (52).

I would suggest that to see the characters of Scuderi and Olivier as positive, as does, for example, John Ellis in his study of this work, is to adopt the same rigid and inadequate structure of values as that upheld by the characters (53). No character's

relationship to events can be fully accepted by the reader, there is therefore no symbol of positive value within the text. The 'happy ending' is brought about by dubious means, it cannot be considered the reward of virtue, and therefore, I would suggest, it leaves the reader with the uneasy awareness of the complexities of human interpretation, and the ambiguity of human interaction. Scuderi is made aware of this by the events into which she is drawn:

Ganz zerissen im Innern, entzweit mit allem Irdischen wünschte die Scuderi, nicht mehr in einer Welt von höllischen Truges zu leben. Sie klagte das Verhängnis an, das in bitterm Hohn ihr so viele Jahre vergönnt, ihren Glauben an Tugend und Treue zu stärken, und nun in ihrem Alter das schöne Bild vernichte, welches ihr im Leben geleuchtet. (54)

This sentiment reflects the realisation, so reminiscent of Kleist, that the world does not allow clearly defined categories of right and wrong, good and evil to be made, and that the world is not as it seems. The fact that this deception is apparently overcome in this work, as also, for example, in Kleist's Der Zweikampf, is the result of an uneasy combination of chance and of dubious methods by the characters involved to get their own way. In Das Fräulein von Scuderi the mystery, although solved, is of necessity maintained in public. This is necessary for Madelon to retain her illusions about her father, and so that the law cannot take its proper course and accuse Olivier of conspiracy (55).

In Das öde Haus the form of the detective story is employed to present and discuss the mysterious and irrational relationships between individual minds, rather than to elucidate the background to and significance of a set of facts. This work poses many questions about magnetism and second sight, and the 'facts' surrounding the house and its occupant, which are revealed in the course of the narrative, are not nearly so important, nor so interesting, as the questions left unanswered; the nature of the relationship between Angela and Theodor and Angela and the 'Graf', how Theodor is made to see a

picture in the mirror, and whose picture this is (is it Angela as she was in her youth, or is it Edwine?), and who Edwine's mother is. The Doctor can give Theodor factual background information to Angela, Gabriela and Edwine, but he cannot explain the events of the past, nor of the present (56).

The overcoming of the 'Nichtwissen' perspective by information 'von innen' following an observer perspective 'von aussen' was always partial, but can be totally inadequate. An awareness of the individual's perspective as open to distortion from internal and external forces means that a view 'von innen' is a subjective view to be analysed; rather than answering questions, it poses them (57).

There is no movement from a perspective 'von aussen' to one 'von innen' in Der Baron von B., in which we watch only from the narrator's perspective. In this work, as in Die Jesuiterkirche in G., Ritter Gluck, Die Verkleidungen des französischen Hofmeisters... and Raphael und seine Nachbarinnen the narrator is intellectually inferior to the subject of his interest, whose character remains a mystery. In Tieck's Liebeszauber and Der Pokal the schema of 'von aussen' followed by 'von innen' is reversed. The reader is given information, then limited to a perspective of ignorance.

The reader's position in Romantic narrative is reinterpreted in that he is offered the events of the narrative for interpretation. He is made to work on his own, and to overcome the limitations and distortions of his information. In the end, however, he is rarely left with the feeling that he has met the challenge of the narrative and has come to a satisfactory conclusion. In this way, the Romantics expressed their own experience that the world is mysterious and irrational, and cannot be fully understood (58).

DISORIENTATATION OF THE READER (2)

Doubtful Perspective

In several of Hoffmann's Märchen, a perspective of belief in the supernatural is imposed on the characters and therefore on the reader. The Philistine rejects the existence of what he does not believe in, for example the Prince in Klein Zaches (1), but, in this work, the characters who do not believe in the supernatural are shown to be wrong, for example Fabian and Mosch Terpin, and are made to believe (2). In Die Brautwahl, in which the rationalist figure Tusmann is exposed to the supernatural, Leonhard criticises the attempt to rationalise extraordinary and supernatural events in order to explain and understand them (3). In Brentano's Märchen the supernatural is also accepted as 'normal', and in Peter Schlemihl, the fact of being without a shadow is seen as a social stigma, rather than a physical impossibility.

This kind of interpretative clarity is traditionally associated with the Märchen form, in which the supernatural simply exists. In these works, the narrator asks the reader to suspend his judgement and enjoy the story (4).

The belief in a higher, often supernatural world is something very much associated with the Romantics. The following Fragment written by Novalis is frequently quoted as an illustration:

Es liegt nur an der Schwäche unserer Organe,...dass wir uns nicht in einer Feenwelt erblicken. (5)

It is important to note, however, that the notion of a purely subjective picture of reality is being expressed here. The possibility of perceiving this higher world is present in everyone but, in order to do so, each individual must overcome the inadequacy of his perspective, and this, as we have seen, is a personal achievement (6). The quotation concerning the romanticisation of the world similarly presents this process as something personal and individual:

Indem ich dem Gemeinen einen hohen Sinn...gebe, so
romantisiere ich es. (7)

and Eichendorff's poem Wünschelrute expresses in the same way the idea of the individual's relationship to this higher reality:

Schläft ein Lied in allen Dingen
Die da träumen fort und fort
Und die Welt hebt an zu singen
Triffst du nur das Zauberwort
(8)

The individual, here addressed as 'du', is presented in a personal relationship to the world, that is, the world is a personal construct, and this also applies to the concept of a reality beyond that of the everyday, contingent one. Giacinta in Prinzessin Brambilla speaks of the need for a particular kind of 'Sehkraft' to understand the experiences she has had, something the narrator also states in this work (9), and in Der goldne Topf, Anselmus' experience of Serpentina and Atlantis is dependent on his belief in them (10). In Tieck's Die Elfen, the rational characters are faced with the reality of the fairy-world, which, however, must then disappear, as it is incompatible with their reality.

The majority of Romantic works place the reader in a position of insecurity with regard to the interpretation of events which transcend 'normal' experience. In these works, the rationalist perspective is present, and is accorded the same status as the Romantic perspective. In this way, the reader is rendered unable to pigeon-hole the experiences described as an entertaining fantasy, he is made unable to either simply accept or reject them; he must think about them.

Where an event which seems to go beyond the bounds of 'normal' experience is described in a Romantic work, in almost every case more than one explanation is offered. The contrasting perspective may be that of another character, thus showing the relativity of individual perspective. In Der goldne Topf, for example, Anselmus is convinced he is trapped in a crystal bottle, but the

other individuals around him are of the opinion that they are standing on a bridge overlooking the Elbe (11). These characters also have their own interpretation of their work for Lindhorst. Various characters in this work are also shown to have different opinions of Anselmus and his eventual fate, which range from Veronika's acceptance of Serpentina's existence, to her father's conviction that Anselmus is mad (12), and many of the individual seemingly supernatural events in the story are given contrasting rational explanations by different characters, for example Veronika's experience with the 'Alräunchen' is interpreted rationally by Fränzchen (13). This pattern is common in other works by Hoffmann, as, for example, in Das öde Haus when the passer-by questions what Theodor thinks he sees in the window (14). Also common is the situation whereby rationalist characters explain the seemingly supernormal in terms of conjuring tricks, for example in Die Brautwahl and Klein Zaches (15). In Die Bergwerke zu Falun the 'Obersteiger' initially offers a rational explanation for Elis' experience down the mine, and Petersen is sure that his melancholy will be overcome when his thoughts are given another direction in marriage (16). In Nussknacker und Mausekönig different explanations are given for the crown Marie has in her possession (17). Marie's parents have rational explanations for events Marie sees as the workings of the 'Mausekönig' (18). In Prinzessin Brambilla both Giglio and Giacinta have extraordinary experiences, which are subsequently reinterpreted by Chiari and by Beatrice (19).

Der Sandmann is constructed on the basis of such contrasting explanations and opinions. Clara and Nathanael consistently interpret events from an opposing standpoint; Clara interprets Nathanael's childhood experience as the result of a child's distortion, due particularly to the fact that Coppelius does not like children, and she judges the danger Nathanael fears from Coppola as having no existence outwith his mind. For Nathanael, of course, the childhood experience and the present danger are very real.

'Rational' explanations can also be given by supernatural figures, for example in Der goldne Topf and Prinzessin Brambilla. This is a comic irony which further emphasises the ambiguous portrayal of the supernatural (20).

In Tieck's Der Runenberg, the characters are also shown to have different perspectives of and explanations for events. Christian and his father both see the other's perspective as distorted (21). In Der getreue Eckart Friedrich sees the 'Tannenhäuser's' experiences as an illusion, while the 'Tannenhäuser' thinks Emma and Friedrich are a deception to prevent him gaining absolution (22).

Arnim's Die Majoratsherren presents the conflicting perceptions of reality of the 'Majoratsherr' and the rational characters around him. The 'Majoratsherr's' perspective is questioned by them, and, significantly, also by Esther, who shares his perception of a higher reality (23).

What is important here is the fact that each explanation has equal validity as a possible explanation for events. The reader is unable to categorise as right or wrong any one individual perception or interpretation of reality.

One individual character may also change his mind about what he sees, and this is an illustration of the fragmentation of the individual perspective. Again, the clearest examples can be found in Der goldne Topf. Not only is Anselmus faced with the contrasting opinions of other characters who question his experiences, he himself constantly changes his mind about the nature of these experiences, for example in the scene in which he first sees the snakes. His perspective changes several times before he becomes convinced of their presence, and even then this experience is subsequently questioned as the fireworks in the Elbe become snakes, then fireworks again (24). 'Anselmus' perspective of Lindhorst's house, and therefore by extension, of his world, is also shown to change in the course of his first visit, and then on

subsequent visits, in the same way that Veronika's perspective of Liese's house changes on the first occasion she goes there (25). Veronika also changes her perspective of the supposed 'Alräunchen', and in the 'punch scene' we witness how all characters present are made to change their perspective (on second glance) of the small man who enters with a message from Lindhorst (26). This episode leads Anselmus to doubt everything he had previously experienced. When he returns to Lindhorst's house, he is unable to fix his perspective of the messenger:

Der Archivarius sah ihn mit einem ganz eignen ironischen Lächeln an und fragte: "Nun, wie hat Ihnen gestern der Punsch geschmeckt, werter Anselmus?" - "Ach, gewiss hat Ihnen der Papagei", erwiderte der Student Anselmus ganz beschämt, aber er stockte, denn er dachte nun wieder daran, dass auch die Erscheinung des Papageis wohl nur Blendwerk der befangenen Sinne gewesen. (27)

In Der Sandmann Nathanael also changes his perspective of the glasses Coppola lays on his table:

Und damit hatte er immer mehr und mehr Brillen heraus, so, dass es auf dem ganzen Tisch seltsam zu flimmern und zu funkeln begann. Tausend Augen blickten und zuckten krampfhaft und starrten auf zum Nathanael...

then, when Coppola puts them away and replaces them with the telescopes:

Sowie die Brillen fort waren, wurde Nathanael ganz ruhig und an Clara denkend sah er wohl ein, dass der entsetzliche Spuk nur aus seinem Innern hervorgegangen, sowie dass Coppelius ein höchst ehrlicher Mechanikus und Optikus, keineswegs aber Coppelii verfluchter Doppeltgänger und Revenant sein könne. (28)

In Prinzessin Brambilla Giglio offers a rational explanation for his experiences at Bescapi's house, and is, on the whole, disinclined to simply accept any of the strange events that occur at face value, partly because of his suspicion of trickery by Celionati (29).

In all of the above examples, each perspective is subjective, relative, and fragmentary in itself, that is, it changes from minute to minute, to be replaced by another equally subjective perspective. In Der goldne Topf, the characters change their opinion as a result of concentrating their perspective (see, for example, Anselmus' perception of the garden on his first visit to Lindhorst's house, his realisation on closer observation that the snake is in fact a young girl, and Veronika's perception of Anselmus in her mirror (30)). Elis' perception of the stone in Die Bergwerke zu Falun and Theodor's perception of an arm at the window of the house in Das öde Haus are further examples of changes in individual perspective due to concentration of vision (31). When the characters look again, or look more closely, they feel confident that they are now seeing correctly, and we read phrases such as "er sah nun deutlich..." but the reader is made to treat such confidence with suspicion. Anselmus revises his opinion of Lindhorst's library after a minute, but Veronika, and later the narrator, experience this room in a way which would seem to confirm the reality of his original perception (32). Anselmus' recognition that what he sees as a "Feuerlilienbusch" is in fact the 'Archivarius'' dressing-gown may also be questioned when one considers the story of the Salamander and the lily told later to Anselmus by Serpentina (33).

Marie's perspective in Nussknacker und Mausekönig also fluctuates, seemingly due to a visual deception:

Aber nicht ausreden konnte Marie, denn indem sie den Namen Drosselmeier nannte, machte Freund Nussknacker ein ganz verdammt schiefes Maul, und aus seinen Augen fuhr es heraus, wie grümfunkelnde Stacheln. In dem Augenblick aber, dass Marie sich recht entsetzen wollte, war es ja wieder des ehrlichen Nussknackers wehmütig lächelndes Gesicht, welches sie anblickte, und sie wusste nun wohl, dass der von der Zugluft berührte, schnell auflodernde Strahl der Lampe im Zimmer Nussknackers Gesicht so entstellt hatte. (34)

Subsequent events lead the reader to at least accept the possibility that the change of expression did actually occur. As a result, the reader is rendered unable to identify inadequate or distorted perspective, and to decide which perspective is 'correct'.

This is also true with reference to conceptual perspective. The individual does not merely change his mind about what he sees, he also changes his mind on how to interpret his experiences. Anselmus expresses confidently that he now understands events, but there is no absolute certainty attached to any of his opinions. Giglio has the same confidence, which is equally misplaced (35). In this work, Giglio is given information by Beatrice, Bescapi and Pasquale which seems to be wrong, but which is later found to have perhaps been correct (36). In these works, and also in Die Bergwerke zu Falun and Der Runenberg, the main characters' relationship to the forces they see as influencing them all change several times (37).

This uncertainty of perspective, the inability to separate right from wrong, is maintained by the way in which the reader is limited to the perspectives of the characters, with the result that the individual perspectives of reality are the only basis on which he can form a judgement on the veracity of events.

The intensity and the subjectivity of perspective of the first-person form is exploited to make the reader question the level of reality of the events described. In this narrative situation, the reader has access only to the individual experience of the narrator, and this limitation is exploited to render the reader unable to abstract the 'events' from the 'experience'. The Romantic narrator is typically someone with a very subjective perspective of reality. This provides the basis for the supposition that the information given has subjective rather than objective validity. In such works as Ritter Gluck, Don Juan and Die Abenteuer der Silvester-Nacht the reader is unable to judge with any degree of certainty

the objective reality of the events described, and to separate this from events with no reality beyond the narrator's imagination. In the preface to Die Abenteuer der Silvester-Nacht the editor tells us that:

Der reisende Enthusiast...trennt offenbar sein inneres Leben so wenig vom äusseren, dass man beider Grenzen kaum zu unterscheiden vermag. (38)

and then goes on to tell the reader to accept this as a mode of narration. The 'reisender Enthusiast' characterises himself in a similar way in Nachricht von den neuesten Schicksalen des Hundes Berganza, and in Ritter Gluck, the narrator talks of:

Die mir befreundete Gestalten..., mit denen ich über Wissenschaft, über Kunst, über alles, was dem Menschen am teuersten sein soll, spreche. (39)

thus introducing the possibility that Gluck is one of these figures, that is, that he has no reality outwith the narrator's imagination (just like the orchestra's performance at 'Klaus und Weber' (40)). In this work, and also in Die Abenteuer der Silvester-Nacht the parallels in situation and personality between the narrator and the characters he introduces are a further indication that the experience may have more subjective than objective reality.

In Don Juan, the narrator explains the 'fabelhafte Begebenheit' which forms the basis of the narrative by his state of mind at the time, thus begging the question to what extent the experience was dependent on that state:

Die Möglichkeit abzuwägen, wie sie auf dem Theater und in meiner Loge habe zugleich sein können, fiel mir nicht ein. So wie der glückliche Traum das Seltsamste verbindet und dann ein frommer Glaube das Uebersinnliche versteht und es den sogenannten natürlichen Erscheinungen des Lebens zwanglos anreicht, so geriet ich auch in der Nähe des wunderbaren Weibes in eine Art Somnambulism, in dem ich die geheimen Beziehungen erkannte, die mich so innig mit ihr verbanden, dass sie selbst bei ihrer Erscheinung auf dem Theater nicht hatte von mir weichen können. (41)

In other first-person works such as Erscheinungen, Der Elementargeist and Das öde Haus, the narrator reports an intense, visionary experience, from which it is impossible to abstract the concrete reality of 'events' (42). When, in the latter work, Theodor looks in the mirror in which he experiences the vision of the woman, he thinks he is in the mirror (43). He is characterised in the frame, that is, before his narration begins, as always expecting 'das Wunderbare', and this points to the possible influence of suggestion on his narrative (44). A discussion in the framework of Die Serapionsbrüder makes a similar point with reference to a character's vision of the face of a child appearing in stone (45). The individual sees what he wants or expects to see. The power of optical instruments is also very much dependent on the individual's participation, for example in Das öde Haus, Theodor is able to conjure up a vision by breathing on a mirror. When he merely looks into it, no picture appears (46).

Arnim's narrator in Raphael und seine Nachbarinnen, perhaps surprisingly when one considers his prosaic corrections of Raphael's perspective and his simple, down-to-earth attitude, can also be considered as an example of an individual with an extremely subjective perspective. His dislike of Ghita prompts him to see her as a kind of devil, and he refuses to accept any rational perspective of the visionary experiences he has (47).

The same principle of uncertainty as a result of limitation to an individual perspective governs the third-person form, in which the narrator limits himself to the perspectives of the characters, thus presenting their individual and subjective views of reality, for example that of Veronika and Anselmus in Der goldne Topf in the scenes in which they encounter magical forces (48); or of Elis in Die Bergwerke zu Falun, whose experiences of the presence of the 'Bergkönigin' in the mine and of Torbern are described from his perspective (49); Marie in Nussknacker und Mausekönig, with whom we experience the struggle over the Nussknacker, and

subsequently the visit to the 'Marzipanschloss' (50); Nathanael's experiences with Coppelius and Coppola in Der Sandmann (51), or Giglio's experiences with the Princess and her entourage in Prinzessin Brambilla (52). We are often unable to construct any clear picture due to the characters' own confusion over the events they experience. In Die Irrungen, for example, the events in 'Die Sonne' are unclear as, although each character offers an individual version, there is no overall description by any one character or by the narrator. The same is true in Die Brautwahl of Tusmann's meeting with Leonhard on the night of the equinox. In all these works, the dramatic and decisive events are presented exclusively through the perspectives of the characters.

As was the case in the first-person works, these individuals are characterised by a highly subjective relationship to reality. Elis in Die Bergwerke zu Falun is characterised as melancholy and solitary (53), and Marie in Nussknacker und Mausekönig as very imaginative (54). In Klein Zaches also, Fabian tells Balthasar that it is only his imaginative nature that makes Alpanus' appearance seem magical (55). In Die Irrungen, Theodor is described as a 'Fantast' who always expects and hopes for the unexpected, and interprets his experiences accordingly (56).

As in the above example from Das öde Haus, characters may themselves express a feeling that an experience originated inside themselves, rather than from an outside source. In Die Bergwerke zu Falun Elis thinks the 'Bergkönigin's' face is looking out from within him, in Der Sandmann Nathanael thinks Olympia's voice is coming from within him, and in Nussknacker und Mausekönig Marie sees her reflection in the sea and thinks it is Princess Prilipat (57). The experiences described here give the impression of an externalisation of purely inner events.

Anselmus in Der goldne Topf is also a character who is particularly open to the extraordinary and the supernatural (58). His experience of these forces is described in relation to an inner feeling of longing (59), and his rationalisation of the vision of the snakes

in the river as being the reflection of fireworks does not detract from his sense of inner conviction and well-being (60). In view of this relationship to reality, it is significant that Anselmus' perception of the door-knocker changing into Liese's face is formulated as a question, thus indicating that Anselmus expected this event, and thus pointing to the possibility of auto-suggestion (later belied, however, by Liese's remarks):

Erhob sich denn nicht auch wirklich gleich die spitze Nase, funkelten nicht die Katzenaugen aus dem Türdrücker, als er ihn auf den Schlag zwölf Uhr ergreifen wollte? (61)

The principle behind the creation of a vision of the beloved is also one of suggestion; the subject sees the object of his love because he wants to 'mit ganzer Seele'. Examples of this can be found in Klein Zaches, Prinzessin Brambilla, Die Geheimnisse, Der goldne Topf and Der Pokal.

The third-person narrator in these works can often also be characterised as an individual and highly subjective perspective, something which becomes most apparent and overt in the reader addresses in which the narrator discusses his attitude to the events and the characters he is describing, for example in Der goldne Topf (62). In Die Geheimnisse the new third-person narrator describes Hoff's narrative sources for Die Irrungen in terms of "träumerische(-) Tradition" and "geistigen Verkehr", thus calling into question the 'reality' of the events described (63). The description given by the narrator of Prinzessin Brambilla at the beginning of the fourth chapter of his story is also very revealing. He defends the "seltsamen Spuk" and "träumerische(n) Wahn" which the story contains. He describes, and justifies, the narrative procedure as one by which:

Der Schauplatz manchmal in das eigne Innere der auftretenden Gestalten verlegt wird. (64)

The borders between 'Innen-' and 'Aussenwelt' are, however, left unclear.

The same principle of limitation to the characters' perspectives can be observed in Tieck's Der blonde Eckbert and Der Runenberg, with the result that in these works too, the reality of the experiences described are left doubtful. This can be illustrated by Eckbert's perception of Hugo:

Beim Schein der vielen Lichter (gefielen ihm) die Mienen seines Freundes nicht. (65)

In Der Runenberg Christian's experience in the mountains, his later identification of the 'Waldweib' and his experience of being led by the forces of nature are also statements of his perspective (66).

Similarly in Liebeszauber, the scene in which Emil watches the sacrifice of the child is presented from his perspective, with the result that the reader is not secure in the knowledge that he was given a full and reliable account of events (67), and in the fragment Ryno, the perspective is almost exclusively that of the main character (68).

Eckbert's identification of the 'Bauer' he meets on his final journey is formulated in a way similar to Anselmus' perspective of the door-knocker, and once again indicates that the character is expecting to see something, thus posing the question of whether this expectation gives rise to the vision:

"Was gilts", sagte Eckbert zu sich selber, "ich könnte mir wieder einbilden, dass dies niemand anders als Walther sei?" - Und indem sah er sich noch einmal um, und es war niemand anders als Walther. (69)

Tieck's characters are also individuals with a peculiarly subjective and intense experience of reality, for example in Der blonde Eckbert Bertha is very imaginative and inhabits a world of her own, and Eckbert is very melancholy and also lives apart from society (70). This work and Ryno are examples of how a character's state of mind affects his perspective of reality. In Der Runenberg it is indicated with reference to the vision Christian experiences on the mountain that he is looking inward as much as outward, which suggests

that the subjective reality of the vision is perhaps of greater import than the objective (71).

Arnim's works similarly present individuals who are shown to have a very subjective view of reality, in particular the 'Majoratsherr', who claims to have two pairs of eyes, one of which affords him higher insight (72), and in Der tolle Invalide Francoeur, whose interpretation of Rosalie's appearance and her healing qualities indicates the subjective way in which he interprets his experience (73).

The total limitation of the third-person narrative perspective to the perspective of the character means that we are often unable to distinguish the level of narrative communication. Where we follow the perspectives of the characters, we are made conscious that what we are given is one subjective impression by the use of perceptual tag-clauses, such as 'er sah', or, with even more emphasis on the subjectivity of the perspective, 'er glaubte zu sehen'. This draws attention to the process of subjective interpretation. The exploitation of Free Indirect Style, however, which combines the perspectives of character and narrator, leaves the reader uncertain as to the narrative status of the report, with the result that the reader does not know whether the authority upon which the picture of reality is based is solely that of the character, or whether it has the independent confirmation of the narrator. De Loecker writes with reference to Hoffmann's Der goldne Topf:

Der Erzähler scheint dann (in the 'scenes' after the first few Vigils) aus der Erzählung zu verschwinden, der Leser kann nicht recht mehr feststellen, in welchem Masse der Erzähler noch verantwortlich ist für dasjenige, was er schreibt. (74)

The important point here is that the reader does not know when he has disappeared, as the narrator's perspective is always very close to that of his characters. The description of Anselmus' experiences with the snakes is a classic example of this technique, as is the description

of Lindhorst walking away from Anselmus, and possibly turning into a vulture (75). When Anselmus goes to the elder tree for the second time, his calls to the snakes make no response. We then read the remark:

Wie damals rauschte der Holunderbaum nur ganz unvernehmlich mit seinen Zweigen und Blättern.

The reader is unsure whether this is a change of perspective by Anselmus, or by the narrator. If this is the narrator's perspective of the first experience now, was it also his perspective at that time (76)?

In Nussknacker und Mausekönig Marie's experiences in the 'Marzipanschloss' are also reported as 'real', but this is because they are experienced as such by Marie. Her perspective takes over the narrative for these episodes (77). In this example too, of course, the reality of these events is subsequently put in doubt (78). Elis' experience in the mine in Die Bergwerke zu Falun is also reported as real, as, for him, it undoubtedly is. We are told that the 'Bergkönigin' "erfasste ihn". Again, however, this is subsequently put questioned when Elis is found with his face pressed to the cold stone of the mine shaft (79). The scenes with Coppola in the second part of Der Sandmann are also presented as real, but this is Nathanael's reality (80).

This technique may also be observed in Arnim's Die Majoratsherren where the reader at first feels secure in the guidance of the narrator, only to be made aware that what in fact he is reading is the unsubstantiated perspective of a character with an extremely individual and subjective interpretation of reality (81). On each occasion, the possibility of distortion is left open (82).

In Tieck's Liebeszauber, the scene describing the dragon is presented from Emil's perspective, and it is unclear when the narrator is separating himself from the perspective of his character: for example, the exclamation 'aber nein' could be attributed to either and, in the example from Der blonde Eckbert quoted above, the use of the definite "es war niemand anders als Walther" may indicate narratorial intervention, or may be the conviction of the character alone (83). In Ryno the

narrator also identifies with the perspective of the character to the extent that his separate perspective disappears (84).

The subjective perspective of reality is the reader's only guide within the narrative, and the possibility that the visionary experiences described exist only in the mind of the subject means that the reader is unable to identify the inner, distorted reality of dreams and hallucinations, and separate them from the 'outer' reality of 'real' events (85). The title Die Irrungen is significant in itself, and one chapter within it is called 'Traum und Wahrheit'. It is made deliberately impossible to separate the two. In Die Abenteuer der Silvester-Nacht part of the chapter 'Erscheinungen' describes a dream, and it is impossible to distinguish clearly the realms of dream and reality.

In incidents where the supernatural seems to play an important role, there are repeated references to a character waking from a dream, for example in Das öde Haus, and Der goldne Topf (86). In Die Bergwerke zu Falun Elis sees Torbern in a dream, and, interestingly, his subsequent appearance in the mine is described in similar terms - he is described on each occasion as "riesengross" (87).

In Prinzessin Brambilla too, dreams are very important (88), and many of Giglio's experiences are reminiscent of dreams, for example when he is trapped in the cage. Later, the Prince recalls this experience as a dream (89). Giacinta shares this kind of experience. She tells Giglio:

Es mag mir ganz so gehen wie dir. Auch ich habe allerlei hübsche Träume gehabt. (90)

When Giacinta tells Beatrice of her experiences with the Prince, Beatrice tells her she has been dreaming (91).

This confusion is increased for the reader due to the characters' own uncertainty. In Prinzessin Brambilla, Giglio becomes increasingly unable to distinguish reality from dream:

Giglio rieb sich die Stirne, zupfte sich an der Nase, als wolle er sich selbst erwecken aus dem Schlafe. "Es ist nur zu gewiss", sprach er, "entweder liege ich jetzt im Traum, oder ich habe die ganze Zeit über den verwirrtesten Traum geträumt." (92)

The same disorientation is experienced by Peregrinus in Meister Floh, Elis in Die Bergwerke zu Falun, Anselmus in Der goldne Topf and Pasquale in Signor Formica as he watches himself on stage (93). In Klein Zaches all characters become confused in this way when confronted with Zaches' magic (94).

In Nachtwachen, the character of the cuckolded husband, disorientated by Kreuzgang's presence, also feels unable to say with any certainty whether he is awake or dreaming, and Kreuzgang shares this confusion:

"Aber mein Gott, das kann doch nicht so fortgehen!" sagte er (der Ehemann) auf einmal wie zu sich kommend. "Man weiss nicht so recht mehr, ob man wacht oder träumt; ja ich hätte Lust mich zu betasten und zu zwicken, bloss um zu sehen, ob ich wachte oder schlief, wenn ich nicht darauf schwören wollte, vorher wirklich den Nachtwächter gehört zu haben!"

"Ei mein Gott!" rief ich (Kreuzgang) aus. "Jetzt erwache ich!" (95)

Tieck's characters are also unable to distinguish dream from reality, they lose the capacity to understand even their past experiences. An illustration of this is to be found in Der Pokal:

Sein (Ferdinand's) Dasein war ihm zu sehr zum seltsamen Traum verwirrt, um auch nur aus der Ferne die übrigen in sein Gemüt schauen zu lassen. (96)

This is true of both Bertha and Eckbert in Der blonde Eckbert (97). Eckbert's experiences with Walther, Hugo and then the old woman all have a nightmarish quality. A nightmare is also how Christian in Der Runenberg attempts to explain his experiences on the 'Runenberg' (98). The experiences of the 'Tannenhäuser' in Der getreue Eckart are also compared to a dream, and they have the kind of relentless and confused logic associated with the dream. These experiences seem to be discounted by Friedrich, who

then, however, himself sets off for the 'Venusberg' (99).

The quotations above show how a character is only aware that he has been dreaming when he awakens. This is true of Anselmus in Der goldne Topf:

Gerade in der Nacht darauf, als er Serpentina zum erstenmal in der Gestalt einer wunderbar holdseligen Jungfrau geschaut,....trat ihm Veronika lebhafter vor Augen, als jemals. -Ja! - erst als er erwachte, wurde er deutlich gewahr, dass er nur geträumt habe, da er überzeugt gewesen, Veronika sei wirklich bei ihm und klage mit dem Ausdruck eines tiefen Schmerzes, der sein Innerstes durchdrang, dass er ihre innige Liebe den phantastischen Erscheinungen, die nur seine innere Zerrüttung hervorrufe, aufopfern und noch darüber in Unglück und Verderben geraten werde. (100)

and also of Veronika, who becomes so engrossed in a day-dream about her marriage to Anselmus that she really believes she has been given earrings (101). King Ophioch and Queen Liris in Prinzessin Brambilla also dream, and are awoken to an understanding of themselves (102). This could be representative of Giglio and Giacinta waking from a dream. In this work, events are described, only to be subsequently rejected as not having happened, for example the dance with the Princess:

...So lautete Wort für Wort der wunderliche Tanz, den Giglio Fava mit der Schönsten, die doch niemand anders sein konnte, als die Prinzessin Brambilla selbst, auf die anmutigste Weise durchtanzte, bis ihm in dem Taumel der jauchzenden Lust die Sinne schwinden wollten. Das geschah aber nicht; vielmehr war es dem Giglio, da Tambourin und Schwert nochmals ermahnten, sich festzuhalten, als sänke er der Schönsten in die Arme. Und auch dieses geschah nicht; wem er an der Brust lag, war keineswegs die Prinzessin, sondern der alte Celionati. (103)

Celionati goes on to tell Giglio that he has been deceived. By this stage, Giglio is totally confused, and relies completely on Celionati for information on who he is, and what he has been doing (104).

There is also the added uncertainty that the dreamer may be awakening to another dream. This is Bertha's experience on her first night with the old woman. When she wakes up she describes the feeling:

Dass es mir immer nicht war, als sei ich erwacht, sondern als fiele ich nur in einen andern noch seltsamern Traum. (105)

Later, Eckbert's confusion is taken to the extreme that:

Er konnte sich nicht aus dem Rätsel herausfinden, ob er jetzt träume, oder ehemals von einem Weibe Bertha geträumt habe. (106)

The narrator in Brentano's Der Sänger expresses a feeling of similar disorientation after the appearance of the minstrel who indicates the fact that her sister is dead:

Ich war in einer wunderbaren Angst, als hätte sich ein Rätsel mit einem Rätsel gelöst; es war mir, als sei ich aus einem Traume ins Leben erwacht, es habe sich dicht an den Traum angereiht, und plötzlich wäre die Hülle vor meinen Augen wieder niedergesunken, und in mir selbst sei die Reihe der Bilder träumend weitergezogen. (107)

The idea of awakening from one dream to fall into another is also expressed in Ryno and in Der Pokal, in which Ferdinand expresses his feelings at seeing Franziska:

Mir dünkte, ich sei aus einem schweren Traum erwacht; aber nein, jetzt bin ich erwacht, und die holde Täuschung war nur ein süsser Traum. (108)

In Prinzessin Brambilla the narrator praises the inventor of the dream:

Nicht den Traum, der aus unserm Innern nur dann aufsteigt, wenn wir unter des Schlafes weicher Decke liegen - nein! - den Traum, den wir durch das ganze Leben fortträumen... (109)

The idea that everything could be a dream is always present as a possibility. The subject may never awake. Celionati makes this point in his discussion with the

German artists (110). The idea that Giglio never existed is introduced as a possibility by the Prince, and Giglio discusses the 'Fabel' of 'Prinzessin Brambilla' (111). In Die Irrungen and Der goldne Topf the possibility that the events described did not, in fact, 'really' happen, is tantalisingly kept open (112). In this way, all perspective is doubtful.

The interest in dreams is one element of the Romantic interest in the fringe sciences. Forces from within the mind are shown alongside, and even shown to overlap with, forces from outside the mind - particularly supernatural forces. The inability to separate dream from reality is a reflection of the inability to separate the forces from within and from outside the mind. We have already considered works in which different explanations are given for events, as, for example, Der tolle Invalide in which the forces of the mind, or supernatural forces acting on the mind from outside sources, are two of the possibilities for Francoeur's behaviour. In other works too, the psychological and the supernatural are presented as contrasting possible explanations for events.

The forces which make Elis go down into, and eventually die in the mine could be those of Torbern and the 'Bergkönigin', or they could be images of the pressures from his own, disturbed imagination (113). In Das öde Haus the events described may have their origin in Theodor's self-deception, or they may be the result of an outside force directing his perspective. We do not know what is real and what is imagined, and, moreover, we cannot distinguish what Theodor imagined, and what he was made to imagine (114). In Der Sandmann, Clara sees the pressures on Nathanael as coming from within his mind, whereas Nathanael sees the threat as physically real, coming from outside (115).

Grossinger in Geschichte vom braven Kasperl und dem schönen Annerl blames Annerl's actions on a magic potion, and the old woman tells the story of Jäger Jürge to indicate the external forces which drove her to her present situation, but equally plausible is the idea

that her character and her childhood experiences, and her relationship with Kasper influenced her behaviour (116).

Christian in Der Runenberg may be affected by the 'Waldweib' and the stranger, or, alternately, he may be following a compulsion from within his own nature (117). Bertha and Eckbert's actions in Der blonde Eckbert may be determined by the outside, supernatural influence of the old woman, or may be the result of their own particular psychological make-up (118).

These interpretative possibilities are offered to the reader. Again, this is the result of a movement from the imposition of a certain perspective (in this case - the belief in the supernatural) to the demand for independent analysis by the reader.

Internal and external forces overlap, however, and the reader is unable to make any final decision on what motivates the characters' particular view of reality. No one interpretation accounts adequately for the totality of the experience described. The reader is left with unanswered and unanswerable questions. The inescapable question in Der blonde Eckbert is, how did Eckbert's friend Walther know the dog's name? This fact makes it impossible to explain away Eckbert's subsequent perspective as mere madness. Eckbert himself is aware of this.

Oft dachte er, dass er wahnsinnig sei, und sich nur selber durch seine Einbildung alles erschaffe; dann erinnerte er sich wieder der Züge Walthers, und alles ward ihm immer mehr ein Räthsel. (119)

Considering the conclusion of the work, Martin Swales writes:

Is this, then, the last ghoulish, muck-raking fantasy of the broken man? Or is it the final irrevocable judgement of supernatural powers? We cannot know - because, surely, we are not meant to know. (120)

In Der Sandmann, Nathanael is aware of the possibility that he might be mad, and Clara is aware of the subjective reality of the individual mind (121). To argue for one explanation over another is to adopt one or

other of the characters' perspectives. Critics who therefore attempt to interpret the meaning of these works from one particular angle, either as a psychological study, or as a study of supernatural forces, are accepting one of the narrative perspectives suggested (122).

That the reader is unable to separate dream from reality, and internal forces from external forces is, however, shown to be unimportant. Each experience is personal and individual, and is real for that individual. Even Clara admits this in Der Sandmann. What is important, therefore, is how to interpret the individual experience. Stegmann writes of Hoffmann's work:

Die Welt der Hoffmannschen Dichtung...ist nicht allein in der Weise vieldeutig, dass es oft unsicher ist, ob ein Geschehen dem Bereiche der 'Wirklichkeit' oder dem des Traumes zugehört, sondern die innere Welt wie die äussere nehmen jeweils, von verschiedenen Standpunkten aus, einen stark differierenden Charakter an. (123)

These standpoints, or perspectives, are represented by the characters who each have their own interpretation of events, and of reality. How we interpret the experiences of characters like Elis, Anselmus and even Nathanael, who does have an experience of some kind of higher existence, is a matter of individual perspective, just as these experiences themselves are an individual perspective.

The Romantic interest in madness, dreams, and the whole area of the 'Nachtseite des Lebens' led to a whole new relationship to and way of evaluating 'reality'. In Prinzessin Brambilla the narrator praises the "herrliche Welt...(die) in unserer Brust verschlossen (liegt)", and the 'jewels' of the inner world of the individual are praised in Die Elixiere des Teufels by Belcampo (124). There was a general reinterpretation and re-evaluation of outer and inner reality in the Romantic period. In a dream or somnambulist state, for example, the subject relates in a different way to what is outside him, and

interprets his existence using a new set of values. These states, moreover, were seen as giving higher insights, that is, as being more valuable than 'normal' perception. Novalis writes:

Unser Leben ist kein Traum - aber es soll und wird vielleicht einer werden. (125)

and in Die Elixiere des Teufels it is suggested that:

(Es) könne das, was wir insgemein Traum und Einbildung nennen, wohl die symbolische Erkenntnis des geheimen Fadens sein, der sich durch unser Leben zieht. (126)

Once the individual has experienced this higher world, the ordinary world seems empty. The narrator in Prinzessin Brambilla says that, having had this experience (significantly this is described in terms of a dream), the individual's perception of reality changes:

Du (this is addressed to the reader) wähnstest, nur jener Traum sei dein eigentliches Sein, was du aber sonst für dein Leben gehalten, nur der Missverstand des betörten Sinns. (127)

'Unusual' individuals, including seemingly mentally disturbed people, were often seen by the Romantics as having a deeper and more productive view of reality, but these perspectives would be totally unacceptable to a rationalist character (128). In the same way, extreme emotion, alcohol, and optical instruments may be considered as ways to heighten the perspective, although the Rationalist would consider this a distortion. When a character perceives something in just such a way, for example Elis the 'Bergkönigin' (by concentrating his gaze on the rock) or Giglio the Princess (by means of Celionati's glasses), interpretation of the resulting perception is totally dependent on the perspective of the observer, it is not interpretable 'in itself' (129).

As an example one may consider Anselmus' experience under the elder tree in Der goldne Topf. It is not merely a question of whether the experience was 'real' or not, but also a question of how the idea of this kind of experience should be interpreted. For the 'Bürgersfrau', if the snakes did have some physical reality, this would

be as much a sign of madness as imagining one had seen them. Anselmus' fate would be interpreted in the same way as Nathanael's in Der Sandmann from a rationalist perspective (130). In Prinzessin Brambilla, when Giglio accuses Celionati of putting the purse in his pocket, and allowing him to think it got there by magic, Celionati's reply is:

Wenn das auch wirklich wäre...so ändert das an der Sache nichts. (131)

This is true of the events of the story as a whole. In such works as Ritter Gluck, Don Juan and Die Abenteuer der Silvester-Nacht too, the question of the 'reality' of the experience is secondary to the questions of how to interpret the experience.

Elis' fate in the mine raises questions as to how his visions of a higher world should be interpreted. Elis has either achieved communion with a higher plane of existence, or he has destroyed himself. This is a question of perspective, both figuratively and literally, as the mine changes according to whether it is seen from above or below. Elis' body, when underneath the ground, is perfectly preserved, thus indicating some kind of higher reality, but when it is moved and seen from the perspective of the earth above the mine, it falls to dust (132).

The visions of the 'Majoratsherr' in Arnim's Die Majoratsherren may also be interpreted as distortions, or they may indicate a kind of higher insight that enables him to see more clearly than the rational characters who correct his vision on a pragmatic level. Again, the 'reality' of his perspective is secondary. What is important is how to interpret it. Accordingly, the deaths of the 'Majoratsherr' and of Esther may be meaningless, tragic, or a sign of higher communion (133).

The main character in Tieck's Der Runenberg is either hopelessly mad, or a kind of Christ figure, who has achieved communion with a higher level of reality, according to the perspective from which his fate is interpreted (134). With reference to Tieck's Der blonde Eckbert, H J Hahn has put forward the theory that at the

end of the work, Eckbert's death could be interpreted as his regaining the paradise of 'Waldeinsamkeit', and cites the Romantic, and more particularly the Schubertian, interpretation of madness and death as providing higher insight and higher existence (135). This indicates how, in spite of the fact that the end has been criticised as morbid and crass (136), the events it describes can be interpreted quite differently when considered from another perspective.

In these works, the Romantic and the Rationalistic perspectives are presented in different ways, as seen by different characters. The higher world may be presented as negative or positive, but this is always only from a particular perspective (137). The Romantic perspective may also be satirised, for example the theory of 'Naturphilosophie' in Der goldne Topf, or the concept of love in Kater Murr (138). As a result, there is no one perspective in the work for the reader to simply accept. All are questionable and inadequate, and it is the reader's task to come to a satisfactory interpretation of the reality presented in the text, an undertaking in which he is left to his own devices. In each case, he is being asked to entertain possibilities; about what reality is, and about how the individual can and should respond to that reality.

Deliberate Distortion of the Reader's Perspective by the Narrator

We have seen how the Romantic narrator can lose status and lose control of the narrative. In this situation he is a victim of the fragmentary nature of reality. But he can also use this fragmentation to his own advantage and exploit it against the reader.

The narrator who is aware that he is narrating tells the reader what he wants, when he wants (1). He may provide deliberately incomplete information, or may provide information in such a way that it deliberately confuses. Examples of this would be the first-person narratives within Geschichte vom braven Kasperl und dem

schönen Annerl and Die drei Nüsse. The narrators here are very much in control of their narrative, but their narrative methods act to confuse the recipient. The 'weitschweifiger' narrator may also demonstrate his power by deliberately keeping his reader in suspense, while detailing unnecessary points. This is the case with many character-narrators, for example Meister Floh, Leuwenhoek and Aline in Meister Floh, Paul in Der Elementargeist, Schnüspelpold in Die Geheimnisse and Berganza in Nachricht von den neuesten Schicksalen des Hundes Berganza, who, in answer to the narrator's impatience, tells him:

Sachte - sachte - mein Freund! - lass mich erzählen,
wie es mir in den Sinn kommt. (2)

Here, the fictional listener, and the reader, are made aware of their dependence on the narrator.

The narrator begins his narrative of the adventures of Peregrinus and George in Meister Floh by discussing the relative merits of a traditional storyteller narrative, whereby the narrator holds centre stage, and the dramatic 'medias in res', whereby the reader is led into the world of the characters, experiencing their actions in an immediate way (3). His conclusion is that his readers want the immediacy of scenic presentation. In fact, of course, the narrator merely puts off the former by beginning with a scene, then inserting a report giving background information on Peregrinus, then returning to scene again (4). The reader is given a supposedly independent perspective of events, then made aware in retrospect of his dependence on the storyteller narrator. The interpretative context provided by the background information, given in the form of a report by the narrator, is shown to be necessary for the reader to be able to come to a reasonable understanding of events.

This pattern of scene followed by report recurs in Hoffmann's works, for example in the first two chapters of Die Brautwahl and Die Doppeltgänger, and in the opening chapters of Klein Zaches, Die Königsbraut and Der Zusammenhang der Dinge (5). In Der goldne Topf, the third Vigil opens with an inset narrative, which is only

subsequently put into context, and in Meister Floh the sixth 'Abenteuer' begins with an abrupt change in scene, for which the reader is unprepared (6). The narrator in this work also describes Peregrinus' arrest, then at a later point gives us the background to this. In Meister Wacht the narrator describes Wacht's mood, then tells us that in order to understand this, we have to have the necessary information which he will now give us, and in Signor Formica we read how Pasquale is attacked one night, and only afterwards does the narrator tell us how this came about (7).

The construction of Der Sandmann illustrates this phenomenon of scene followed by report on two narrative levels. The narrator provides the reader with the letters, without any context, and only subsequently gives background information, while Nathanael, in his description of the experience which so frightened him, also describes first the scene, then explains it. The narrator seemingly gives us an independent perspective by presenting the letters (8), but this is deceptive, as this information must be supplemented by a narrator. In the case of Nathanael's narration, we are made to see clearly the need for background, as Nathanael's experience is trivial in itself, something Nathanael himself indicates, but is made terrifying when put into a certain interpretative context (9).

By providing scenes which are only subsequently placed in an interpretative context, the narrator brings home to the reader the need for context with regard to any individual perspective, and makes the reader uncomfortably aware of his position of dependence.

The narrator may indicate that he has access to information, which he then withholds. This indicates to the reader that he only learns what the narrator deems necessary. The summary of the first chapter of Meister Floh includes the sentence 'worin der geneigte Leser so viel aus dem Leben des Herrn Peregrinus Tyss erfährt, als ihm zu wissen nötig', and in Der Feind the reader is informed:

Das Gespräch wandte sich, und was nun verhandelt

wurde, soll der geneigte Leser bald so viel erfahren, als es der Geschichte frommt. (10)

The narrator of Meister Floh indicates that he has more information he could impart, for example on the subject of Peregrinus' transfer of affection from Dörtje to Röschen, and about Peregrinus' experiences in society with the microscope (11), and the narrator of Klein Zaches also refers to the fact that there are many other exploits of Zinnober's that he could recount (12).

A character narrator may also indicate that he has access to information which he then declines to supply, for example Leuwenhoek ("doch! das gehört für jetzt nicht zur Sache!") and Meister Floh, and also Alpanus in Klein Zaches, who tells Balthasar that he could tell him about his present love affair, but this would hold him up and bore Balthasar (13). Berganza tells his listener:

Zwanzig Tage und Nächte, mein lieber Freund, würden nicht hinreichen, dir alle die wunderbaren Begebenheiten, die mancherlei Abenteuer und besondern Erfahrungen zu erzählen, die mein Leben ausfüllten, seit der Zeit, da ich das Hospital der Auferstehung in Valladolid verliess. - Aber nur die Art, wie ich aus dem Dienste des Mahudes kam, und meine neuesten Schicksale sind dir zu wissen nötig. (14)

The narrator who is reproducing material from another character may also edit and thus provide only the information he deems important from his source, for example the narrator in Die Abenteuer der Silvester-Nacht who indicates that Erasmus wrote down many adventures, of which he chooses one, and the narrator of Raphael und seine Nachbarinnen who reproduces an extract of the story told by the mysterious monkey (15).

The narrator in Der Sandmann does not reproduce Nathanael's poem directly, although he describes Nathanael's creation of it, and describes him reading it to Clara. As a result, the reader has no direct access to this work, and is dependent on what the narrator tells him, and on the reactions of Clara and Nathanael. The narrator thereby limits the reader's ability to interpret for himself, he is dependent on information from

individuals, none of whose perspectives may be unquestioningly accepted.

As we are dependent on the information given by the narrator, we may wonder what we are not told. In Kater Murr, the story of the two friends, each of whom are prepared with unparalleled nobility to give up the woman they love to the other, is an example of the way in which the reader may be made aware in retrospect that the information he was given by the narrator was subjective and relative, and was neither complete nor reliable. When Ponto provides some information from another angle the story takes on a completely different meaning (16). In Peter Lebrecht the stranger who tells his story to Peter later admits it was a lie (17). In Godwi too, the second part of the novel casts doubt on the information in the first. Maria admits that he changed and re-worked what we had taken to be the independent statements of the characters ("ich habe leider diese Briefe mit dem Meinigen vermischt") (18). The first-person narrative of Leuwenhoek in Meister Floh is also shown to be 'selective' (19).

Distortion as a result of information given out of context is also illustrated in an ironic way in the Knarrpanti episode in Meister Floh. Knarrpanti takes various harmless remarks out of Peregrinus' diary, and identifies them as proof of his guilt. When put back in context, however, the distortion of Knarrpanti's perspective is demonstrated (20).

Where the narrator deliberately withholds information, the reader is unable to properly understand events. Pikulik writes of Hoffmann's work that the important initial information is always lacking:

Im ganzen bewegt sich alles vor dem Leser wie ein Schattenspiel oder wie ein Theaterstück, zu dem der Autor sich beharrlich weigert, die Exposition zu liefern. (21)

The same principle is at work in the second parts of Liebeszauber and Der Pokal, in which the narrator does

not give the reader the information necessary to recognise the characters, and in Brentano's Die Drei Nüsse and Geschichte vom braven Kasperl und dem schönen Annerl, in which the fictional listener, together with the reader, are made to misinterpret due to a lack of necessary background information (22).

In the opening scenes of Haimatochare and Meister Floh, the reader is made aware of the preconceptions he brings to bear on his interpretation of any given situation, and how these may be misleading (23). In this way the reader is confronted with the inadequacy of the perspective he has adopted in his own right towards events, due to lack of information. In Meister Floh, the narrator does not tell us Peregrinus' age until we have read the description of his 'Weihnachtsbescherung'. By concealing this information in the first place, the narrator is using his power to deliberately distort the perspective of the reader by making him adopt a totally inappropriate perspective to events. This is also the case in the third Vigil of Der goldne Topf, due to the narrator failing to identify the scene and the speaker. Another example is found in Ritter Gluck, where the narrator describes the orchestra playing a piece requested by 'Gluck'. In retrospect he provides the information that the orchestra's performance as described by him was no more than a skeleton, which was given flesh by Gluck's reaction to the music (24).

In all these examples, the reader has an independent, and distorted, perspective. His perspective, moreover, is the only one which is distorted; Peregrinus knows his age, as do the scientists know the object of their love, and the 'reisender Enthusiast' the scene he is watching. This takes to an extreme the idea of reader participation. Here, he experiences first-hand the disorientation of distorted perspective. Having become a character in his own right, the reader now has a distorted perspective in his own right.

In this narrative situation, the narrator is playing tricks on the reader, whom he has in his control.

Analogies to this can be seen within the works themselves, for example in Der goldne Topf with reference to the motif of the Goddess of Sais:

Ein Lächeln schimmert oft aus dem ersten Blick, und das ist der neckhafte Scherz, der in allerlei verwirrendem Zauber mit uns spielt, so wie die Mutter oft mit ihrem liebsten Kindern tändelt. (25)

The narrator treats the reader as a favourite child to be teased. The magic of confusion is part of this game. Giglio complains of the way in which Celionati confuses him by playing tricks:

Statt fein ordentlich den geraden Weg zu gehen, stürzt er mich kopfüber in ein ganzes Meer von Tollheit und Fopperei. (26)

The same relationship is created in Hoffmann's works between narrator and reader. The reader has a sense of being a victim of the narrator's caprice in the same way as the characters feel victim to forces outwith their control. The narrator here is exploiting his control in the same way as the unscrupulous 'Magnetiseur', deliberately misdirecting and distorting the reader's perspective. He is a force acting on and through the narrative form.

CHAPTER THREE

ROMANTIC AESTHETIC THEORY

SELF AND WORLD IN ROMANTIC ART

The Rejection of Mimesis

As a basis for their art the Romantics rejected mimesis, the reflection of reality, and were concerned rather to express the inner vision of the artist. If we take Abrams' distinction, Romanticism may be seen as a lamp rather than a mirror; as expressing the emotion of the experiencing subject rather than attempting to record the world (1). Mimesis was seen by the Romantics as unnecessary, for example by A W Schlegel who wrote:

Man sieht nicht ein, da die Natur schon vorhanden ist, warum man sich quälen sollte, ein zweites jenem ganz ähnliches Exemplar von ihr in der Kunst zustandezubringen. (2)

and also Friedrich Schlegel:

Es ist nicht der Zweck der schönen Kunst, einzelne interessante Menschen treu darzustellen; sie darf nicht immer vollkommen treue Copie der Natur, sie muss sehr oft Ideal seyn. (3)

The author must create his own world, not passively reflect the one he sees:

Was helfen uns Beschreibungen, die Geist und Herz kalt lassen, leblose Beschreibungen der leblosen Natur - sie müssen wenigstens symbolisch sein wie die Natur selber, wenn sie auch dein Gemüthszustandsspiel hervorbringen sollen. Entweder muss die Natur Ideenträger oder das Gemüth Naturträger seyn. (4)

Similar sentiments are expressed in the works of the Romantics, for example in Hoffmann's Die Jesuiterkirche in G. (5), and Bonaventura's Nachtwachen:

Juan hasste ihn (Don Ponce) nicht, aber sein Ausdruck war ihm zuwider, weil er nichts ruhig und gross zu nehmen wusste, sondern alles durch überladene Verzierungen verkleinerte, und überall seine bunten Schnörkel zuvor anpinseln musste, um sich die Dinge

gefällig zu machen, wie schlechte Poeten, die die üppig reiche Natur noch zum zweiten Male auszuschmücken versuchen, statt eine neue selbstständige, durch eigene Kraft zu erschaffen. (6)

The Romantic work should be the expression of the inner life of the creator, the central focal point being the author's spirit. Novalis writes:

Wir träumen von Reisen durch das Weltall: ist denn das Weltall nicht in uns? ... Nach innen geht der geheimnisvolle Weg. (7)

These sentiments are also expressed by Schelling:

Die Natur ist dem Künstler nicht mehr, als sie dem Philosophen ist, nämlich...nur der unvollkommene Widerschein einer Welt, die nicht ausser ihm ist, sondern in ihm existiert. (8)

A W Schlegel in his 'Berliner Vorlesungen' stated that:

Allerdings muss ächte Poesie immer aus dem Innersten des Gemüts geboren werden. (9)

The relationship of the work of art to the creating subject was considered to be the most important factor. Music was considered the art form most exclusively related to the subject, and was for this reason seen as the highest aesthetic form:

Der Musiker nimmt das Wesen seiner Kunst aus sich - auch nicht der leiseste Verdacht von Nachahmung kann ihn treffen. (10)

In Herzensergiessungen eines kunstliebenden Klosterbruders the monk writes of Berglinger:

Alle diese mannigfaltigen Empfindungen nur drängten in seiner Seele immer entsprechende sinnliche Bilder und neue Gedanken hervor: - eine wunderbare Gabe der Musik - welche Kunst wohl überhaupt um so mächtiger auf uns wirkt und alle Kräfte unsers Wesens um so allgemeiner in Aufruhr setzt, je dunkler und geheimnisvoller ihre Sprache ist. (11)

and in the essay 'Beethovens Instrumentalmusik' Hoffmann writes:

Die Musik schliesst dem Menschen ein unbekanntes Reich auf, eine Welt, die nichts gemein hat mit der äussern Sinnenwelt, die ihn umgibt, und in der er

alle bestimmten Gefühle zurücklässt, um sich einer unaussprechlichen Sehnsucht hinzugeben. (12)

These ideas were also important for the development of the visual arts in this period. C D Friedrich criticised a particular painting as "erfunden, aber nicht empfunden" (13), and he insisted:

Der Maler soll nicht bloss malen, was er vor sich sieht, sondern auch, was er in sich sieht. (14)

In Romantic art, therefore, the subject looks inwards. Novalis calls genius - 'Genie' - the ability to conjure up a world without the aid of the world outside (15). The act of seeing should be active, the prerequisite for an artist is the ability to see creatively (16). Klingsohr says of Heinrich's father:

Ich bemerkte in ihm die Anzeichen eines grossen Bildkünstlers, sein Auge regte sich voll Lust, ein wahres Auge, ein schaffendes Werkzeug zu sein. (17)

Hoffmann's 'serapiontisches Prinzip' also emphasises the inner vision of the subject. It demands that the artist should only describe what he has truly 'seen' in his creative imagination. Serapion's attitude to life is condemned by the 'Serapionsbrüder', but as a storyteller he is praised and his 'principle' of the creation of art is seen as exemplary (18). This principle lies behind all of Hoffmann's work. In Des Vetters Eckfenster the narrator is told by his artist cousin that the author needs:

Ein Auge, welches wirklich schaut. (19)

In Der Feind the character of the artist Dürer explains his method of creation as follows:

Diese Liebe konnte ich nicht anders ins feurige Leben treten lassen, als wenn ich sie aus meiner innigsten Seele heraus auf der Tafel darstellte. (20)

and Hoffmann characterises his own methods of artistic creation in a similar way in a letter to the editor of a periodical named 'Der Zuschauer'. Hoffmann explains why he is pleased to write for a periodical of this name:

Sie wissen es nämlich wohl schon wie gar zu gern ich zuschaue und anschaue, und dann schwarz auf weiss von mir gebe, was ich eben recht lebendig erschaut. (21)

This may be compared with the following description of his experience of poetic creation written by Arnim to the Grimms:

Meine Theorie poetischer Erfindungen, die ich Euch letztlich aufstellte, wie die Phantasie nur dann wahr sei, wenn sie täuschend sich selbst täuscht, wie der Verstand nur dann Ueberzeugung fühlt, wenn er von der Wahrheit, die er sucht, selbst wahr gemacht wird: so z B auf Zeichnung angewendet, so ist da erst eine Schönheit, und das ist Wahrheit, der Phantasie vorhanden, wenn das Angeschaute im Kopfe, das ich darstellen möchte, womit ich die Leute täuschen möchte, mich selbst so ergreift, dass ich es zuletzt nicht mehr von dem Angeschauten unterscheiden kann, ja sogar dieses Angeschaute gänzlich verliere, oder erst wieder durch das erschaffene Bild hervorbringen kann. (22)

Arnim also presents an interesting picture of the artist in his work Raphael und seine Nachbarinnen. The inner vision is again shown to be paramount, to the extent that Raphael, using the narrator (a man) as a model, creates a picture of a beautiful woman (23).

In the Herzensergiessungen eines kunstliebenden Klosterbruders the importance of the involvement of the subject and his feelings is repeatedly stressed, without which a work of art is seen as degraded to an exercise in form (24). Hoffmann also stresses this point in several of his works, for example in Die Jesuiterkirche in G., where the narrator is warned by Berthold not to mistake "die Praktik" for "die Kunst", and in Ritter Gluck (25). The rationalist approach to art, and the concern with form alone is criticised and satired, for example by the abbot at the monastery where Kreisler takes refuge in Kater Murr. He has this to say about contemporary young artists:

Sie studieren und studieren, erfinden, zeichnen, machen gewaltige Kartons und am Ende kommt Totes Starres hervor, das nicht eindringen kann ins Leben, weil es selbst nicht lebt...Es fehlt unsern jungen Malern an der wahren Begeisterung, die das Bild in

aller Glorie des vollendesten Lebens aus dem Innern hervorruft und ihnen vor Augen stellt...Unsere jungen Maler bringen es nicht zur deutlichen Anschauung der im Innern aufgefassten Gestalt und mag es vielleicht nicht lediglich daher kommen, dass sie, gerät ihnen auch sonst alles so ziemlich gut, doch die Färbung verfehlen. (26)

For the Romantics, this approach is unnatural and totally false. Wackenroder's attack on this attitude is given through the medium of a religious figure, who repeatedly emphasises the divine inspiration of the artist and the mysteries of artistic composition, for example in 'Von den Seltsamkeiten des alten Malers Piero di Cosimo aus der Florentinischen Schule':

Der Künstlergeist soll, wie ich meine, nur ein brauchbares Werkzeug sein, die ganze Natur in sich zu empfangen, und, mit dem Geiste des Menschen beseelt, in schöner Verwandlung wiederzugeben. (27)

Hoffmann, on the other hand, emphasises rather the subjectivity of the individual imagination and personality, which must be allowed to develop. For all Romantics, however, the concept of enthusiasm ('Begeisterung') is central (28), and in Wackenroder's 'Der Schüler und Raphael' the importance of inspiration and the inadequacy of imitation are also highlighted (29).

This art is not merely inadequate, however, it is also dangerous. In the above mentioned essay from the Herzensergiessungen eines kunstliebenden Klosterbruders Wackenroder criticises the figure of Piero di Cosimo, who creates art from a deliberate desire to dwell on the unnatural and unhealthy. This artist is seen by the monk as lacking the clear vision of the true artist, and the resulting product is disturbing and menacing (30). Hoffmann's Der Kampf der Sänger also describes the dangers of this kind of false art. The tale is set in the middle ages around the historical figures of the 'Minnesänger' (the figure of Klingsohr from Novalis' novel is also present), and the simplicity and beauty of a work of art truly felt is contrasted with the technical innovation of the fascinating but disturbing, and

ultimately very dangerous music, which is written by what turns out to be a diseased mind (31). Similarly in Die Elixiere des Teufels, Leonhard recognises the danger of letting Medardus continue preaching sermons which are stylistically brilliant, but not truly felt (32). This art is shown to be distorted, and, acting as a daemonic force, to be distorting the perspective of the recipients (33).

Self-Presentation

The concentration on the inner visions and emotions of the creator as a basis for the work of literature led naturally to self-presentation within the work. That the artist should be the "Nachahmer seiner Selbst" is an idea expressed already by Herder, and was taken over by the Romantics (1). Novalis wrote:

Der Roman handelt von Leben - stellt Leben dar. Ein Mimus wär er nur in Beziehung auf den Dichter. (2)

The new poetry was to be:

Darstellung des Gemüths, der innern Welt in ihrer Gesamtheit. (3)

Self-presentation was very important for all Romantics, particularly for Brentano however, who admitted in a letter to P O Runge that everything he wrote was "die geheime heiligere Geschichte meines Herzens" (4). For Schlegel the novel should be an encyclopaedia of an individual life (5). For his review of Woldemar he read Jacobi's complete works, on the assumption that this was more informative and more justified than judging him on the basis of a review and criticism of one individual work (6).

The presentation of the subject in aesthetic creation must be seen in relation to the concept of Modern Literature as developed by Schlegel. In his essay 'Ueber das Studium der griechischen Poesie' Schlegel differentiated between ancient and modern literature by virtue of the way in which the material was presented. In Greek poetry, he argued, the poet was objective, whereas in modern poetry events were presented as mirrored in the consciousness of the poet, that is, the latter presented

himself as well as his material. The critic Armand Nivelle explains this distinction as follows:

Der alte Künstler brachte das Objekt mit einfachen, strengen und notwendigen Zügen zur vollkommenen Anschauung; der moderne stellt nicht nur das Objekt, sondern zugleich sich selbst dar, insofern er das Objekt im Spiegel seiner Reflexion, seiner Wünsche, seiner Stimmung erscheinen lässt. (7)

The awareness that the world can only be presented in art in the reflection of the subject is something which became clear in our consideration of the Romantic 'Weltanschauung', according to which all perspective is known to be subjective and each individual's perspective is equally valid. Here one can see the interpretation of these ideas in a specifically aesthetic context. As such they are part of a more general aesthetic development, which goes even beyond the Romantic movement, whereby the subject in a work of literature cannot rid himself of his individual perspective towards the material. The term Schlegel used to describe the subjective element was 'das Interessante' which signified an absence of disinterestedness on the part of the poet (8).

Modern poetry is seen to comprise two elements; the subject and the object, neither of which can be seen in isolation. This is the basis of Romantic poetry, which was, according to Schlegel, to be an intensification of the Modern (9). To understand Romantic poetry it is therefore essential to consider both sides of the dualism. Whereas the subjectivity and the inner life of the creator gained in importance in Romantic literature, the writers also looked outwards, they were aware of the world which acted as the "versteckte(-) Hebel" to the experiences of the subject (10). In Athenäum Fragment 238 Schlegel characterises Romantic poetry as presenting the producer along with the product, and in Fragment 116 he writes that it must maintain a balance between the two:

Sie (die romantische Poesie) kann sich so in das Dargestellte verlieren, dass man glauben möchte, poetische Individuen jeder Art zu charakterisieren,

sei ihr Eins und Alles; und doch gibt es noch keine Form, die dazu gemacht wäre, den Geist des Autors vollständig auszudrücken: so dass manche Künstler, die nur auch einen Roman schreiben wollten, von ungefähr sich selbst dargestellt haben. Nur sie kann gleich dem Epos ein Spiegel der ganzen umgebenden Welt, ein Bild des Zeitalters werden. Und doch kann auch sie am meisten zwischen dem Dargestellten und dem Darstellenden, frei von allem realen und idealen Interesse auf den Flügeln der poetischen Reflexion in der Mitte schweben...

This is how the Romantic novel was interpreted by Schlegel. In his 'Brief über den Roman' he wrote:

Alle sogenannten Romane, auf die meine Idee von romantischer Form freilich gar nicht anwendbar ist, schätze ich dennoch ganz genau nach der Masse von eigner Anschauung (subject) und dargestelltem Leben (object), die sie enthalten. (11)

In a study on Schlegel's aesthetic theories Willy Michel considers this in relation to a contrast of intention

Zwischen der "Absicht" des Autors, sich im Werk durchzusetzen, eine bestimmte "Tendenz" auszudrücken, und der Aufgabe des Werks, ein Bild des Zeitalters zu geben. (12)

Hoffmann's 'Serapionsbrüder' also emphasise the importance of the historical basis of their creations. This must always be the objective basis, to which the individual imagination then reacts (13). In Doge und Dogaresse the stranger who tells the story comments:

Es ist ein eignes Geheimnis, dass in dem Gemüt des Künstlers oft ein Bild aufgeht, dessen Gestalten, zuvor unkennbare körperlose im leeren Luftraum triebende Nebel, eben in dem Gemüte des Künstlers erst sich zum Leben zu formen und ihre Heimat zu finden scheinen. Und plötzlich verknüpft sich das Bild mit der Vergangenheit oder auch wohl mit der Zukunft, und stellt nur dar, was wirklich geschah oder geschehen wird. (14)

Arnim was also very aware of the importance of history, and he discusses this on several occasions in his

correspondence with the Grimms (15). The source of much argument between the friends, namely the way in which Arnim linked this material with that from folk-tales and fairy-tales, was also a reflection of the way in which all material is a starting-point.

In short, it may be said that Romantic aesthetic theory, in parallel to Romantic philosophy, is based on the concept of the interrelatedness of the subject and the object, self and world, and is a reflection of the awareness that it was longer possible to consider them separately; to look, for example, at what is presented (the 'Produkt' or 'Dargestellte') in isolation from who presents it (the 'Produzierende' or 'Darstellende'). This aesthetic premise is in itself a justification of the socio-historical mode of literary interpretation adopted in chapters one and two.

The Romantics' idea of self-presentation and presentation of an individual reaction to the world was put into practice in the form of the 'Bekenntnisroman'. The term 'Bekenntnisse' indicates the way in which the subject (the narrating subject) is telling us about himself rather than narrating 'events' (16). In his 'Brief über den Roman' Schlegel calls these kind of novels the only Romantic works in an unromantic age (17). They are also called 'Selbstgeschichten' (18) and 'Romantische Naturformen' (19). These works usually appear as autobiographies, confessions, memoirs, diaries, 'Reisebeschreibungen', and 'Familiengemälde' (20). Schlegel also includes Jean Paul's novels because of their extreme subjectivity.

Schlegel writes:

Das Beste in den besten Romanen (ist) nichts anders....als ein mehr oder minder verhülltes Selbstbekenntnis des Verfassers, der Ertrag seiner Erfahrung, die Quintessenz seiner Eigentümlichkeit. (21)

In such narrative forms as diaries, letters, and other first-person narratives, we have already considered how the effect or impression of events on the particular

individual is more interesting than the events themselves; the moods and reactions of the observer rather than what he observes (22). In 'Brief über den Roman' Schlegel praises those writers who do not limit themselves to the latter, for example by using irony, 'Witz', Arabesque, the grotesque, humour and hieroglyph, where the subject's reaction to the events determines how they are presented. Both Praver and Korff claim of Hoffmann that we do not read him for his characters, or his stories, but rather for his own personality (23). Wilhelm Grimm was of the opinion that one needed to know Arnim in order to understand his work (24). In following this line of interpretation, however, it is easy to overstress the subjectivity of these forms. As the presentation of certain experiences, of an individual reaction to a given set of events, however, the specifically referential nature of such narrative should not be interpreted as purely subject-orientated. These events are only important in the way in which they are perceived, but they are important as perceptions (25). No one side of the dualism in Modern art may be neglected or ignored.

Another Romantic form which was exploited as a vehicle to present the subjective 'Bekenntnisse' of the individual was the Novelle, the short prose form. In an essay on Boccaccio Schlegel characterises this form as one which reflects

Das Gefühl des Dichters, und zwar die innerste Tiefe seiner Eigentümlichkeit. (26)

Due to the slight nature of the tale in the Novelle it was particularly important that the reader be interested in the teller. Schlegel argues:

Welchem Erzähler einzelner Geschichten ohne innern, weder historischen noch mythischen Zusammenhang, würden wir wohl lange mit Interesse zuhören, wenn wir nicht für ihn selbst zu interessieren anfangen? (27)

The Novelle as interpreted by Schlegel also balanced the subjectivity of the teller with the objectivity of his tale, however, which was often historical in nature, and which presented a picture of "das Lokale und das Kostüm"

When discussing the concept of the subject in Romantic art it is important to distinguish between author and narrator. In the creation of the Romantic work the author's subjective perspective is the main factor, but in the presentation within the work it is the narrator's subjective perspective which determines what we read. It is he who presents himself directly in the work, the author can only do it indirectly through the figures he creates. When reference is made in this study to the subject in relation to the creation of the work it is therefore applicable to the author, whereas reference to the mediator within the work is a reference to the narrating figure. The creator's mind is the principle of creation of a work of art, and that of the narrator is the principle of construction within the fictional world. These are, of course, two different aesthetic levels. In the reality presented, as well as in the creation of that world, the subject's involvement is central. For that reason the subject himself, that is the narrator, and the subjectivity of his consciousness, is the point of reference for the events described within the work. Godwi and Maria are shown to create the novel Godwi on a different level from the author Brentano, and the narrator in Der Sänger characterises her narrative as a 'Selbstbekenntnis' (29).

The idea that the narration tells us about the narrator (which is true in any work of literature) is taken to an extreme in the Romantic 'Bekenntnisroman'. As an illustration of this one might consider the way in which most critical interest in Geschichte vom braven Kasperl und dem schönen Annerl has been directed towards the figure of the old woman - the narrator of the inset tale. It is very much her story, rather than the story of her god-daughter and grandson (30). The 'Bekenntnisroman' presents the narrator's reactions to events rather than events themselves. In Schlegel's Lucinde we learn about Julius' love experience, that is, not so much the actual events as the feelings and emotions aroused by the

experience of love (31). In Godwi Maria is faced with the accusation:

Sie waren auf dem besten Wege, den Eindruck des Bildes auf Sie und nicht das Bild zu betrachten. (32)
The importance of the effect of certain experiences on the narrator in his reproduction of them is also emphasised in the 'Urfassung' of the Chronika eines fahrenden Schülers, while the narrator in Der arme Raimondin narrates specifically in order to explain his mood (33).

In Ritter Gluck the narrator describes his own impressions of Berlin and of his meeting with Gluck. The first description of Gluck is prefixed with the words:

Nie sah ich einen Kopf, nie eine Gestalt, die so schnell einen so tiefen Eindruck auf mich gemacht hätten. (34)

Don Juan is similarly the description of an individual reaction to the opera Don Juan. The work is constructed according to the reactions of the narrator; his reactions to the opera, to Donna Anna and to his fellow guests. Once again one might refer to Kunz's criticism of Hoffmann that his works bring out less the 'facts' than characters' (and the narrator's) emotion, which is similar to our identification of the presentation of a reaction to events rather than of events themselves (35). Rather than a formal weakness it is the basis of an aesthetic programme which in turn reflects a modern awareness of the process of the individual's interaction with the world.

To justify this conscious distinction I have made between author and narrator, which was not necessarily consciously made by the writers themselves, it is useful to consider again Friedrich Schlegel's theories. His concept of 'Bekenntnisse', which involves subjective presentation of experience, leads to enthusiasm and involvement on the part of the narrating subject, but Schlegel also demanded distance and objectivity. The author should not be interested in his material. He insisted:

Was sich nicht selbst annihiliert, ist nichts werth.
Wir müssen das, was wir anbeten, in Gedanken
vernichten können. (36)

This stance was to be achieved through the use of irony, by which means the author distances himself from his work. In Franz Sternbalds Wanderungen both Bolz and the monk emphasise to Sternbald the necessity for the artist to be "ruhig" (37).

Although the two ideas of distance and involvement seem contradictory, Schlegel wanted to unite them. He said the author must unite 'Begeisterung' with 'Besonnenheit' and 'Schöpferkraft' with 'Selbtskritik'. This was in line with his aim that literature should move beyond its present subjectivity and attain a synthesis between the objective and the interested (38). In Godwi, the early novel by Brentano which was very much influenced by Schlegel's theories, the narrator (and fictional author) tells the reader:

Du wirst mir darum wohlwollen, lieber Leser, dass ich mich mit diesem Buche, das nur zu sehr mehr von mir als sich selbst durchdrungen ist, gleichsam selbst vernichte, um schneller zur Macht der Objektivität zu gelangen, und von meinem Punkte aus zu tun, was ich vermag. (39)

These ideas were not limited to the early Romantic period, however. In his writings on the creation and construction of art Hoffmann also demanded the necessity of 'Begeisterung' with 'Besonnenheit', as do the characters within his works (40).

The demand for total objectivity, and indeed indifference, was very hard to achieve. Many writers could not hope to attain it without loss of self-confidence. Developing an intrusive and obviously fictionally constructed narrator figure can be seen as one way in which they sought to overcome this and achieve distance and some kind of objectivity. Schlegel expressed the conviction:

Niemand versteht sich selbst, in so fern er nur sich selbst und nicht zugleich auch ein andrer ist. (41)

The figure of the narrator as a created mask which the

author could slip on, or stand back and observe, made this possible. The 'Bekenntnisse' presented in the work are thus made to be clearly those of a fictional figure. The form remains subjective, but this subjectivity is no longer directly traceable to the level of the author. Rather, the narrator is interested in his material (42). Many Romantic works are seen as autobiographical, for example Schlegel's Lucinde, Novalis' Hymnen an die Nacht, Wackenroder's Berglinger-Novelle, Brentano's Godwi (43) Chamisso's Peter Schlemihl and Hoffmann's 'Künstlernovellen' and his novel Kater Murr. It is interesting to note, however, that the later Romantics all developed a fictional character with a separate identity, often to better reflect themselves. These writers exploited narrative devices in a subtle way to attain a degree of distance, while still putting much of themselves into their work. In a study of Brentano's short stories Gerhard Kluge points to the "Bekenntnischarakter" of these works, then continues:

Diese Aussage darf nicht dahingehend missverstanden werden, als seien die Chronika und die Kasperl-Novelle unmittelbare, autobiographische Zeugnisse, kostümierte Erlebnisichtung und als sei der Ich-Erzähler identisch mit dem Autor. Gerade in diesen beiden Erzählungen sind jeweils drei erzählende Personen greifbar: der Autor neben zwei fiktiven Erzählerfiguren. Vermutlich hat der Autor wegen der starken emotionalen, persönlichen Beteiligung am Erzählten in der Einführung fiktiver Icherzähler eine Möglichkeit gesehen, das allzu Bedrängende der Problematik in beiden Erzählungen von sich abzuhalten, indem er es im Medium zweier unterschiedlicher Erzählnaturen perspektivisch bricht. (44)

The same is true of Maria in Godwi (Maria was one of Brentano's Christian names), and whereas Kreisler can be seen as reflecting some traits in Hoffmann, the relationship is complicated by the exploitation of different narrative levels: Hoffmann himself is mentioned in the work, there are fictional authors, editors, and

even publishers who are involved in the 'creation' of the work. There is a similar distancing effect to be found in Peter Schlemihl, which is dedicated and addressed to Chamisso, who writes a poem comparing himself to Peter. It is to ignore these techniques to simply equate Hoffmann with Kreisler and/or Murr and so on. We can see parts of Hoffmann in these two characters, but identification is deliberately prevented. Kater Murr is the autobiography of a tomcat, and Hoffmann also wrote as a dog in Nachricht von den neuesten Schicksalen des Hundes Berganza, and as an educated monkey (Milo) in a 'Kreisleriana' essay. This should be seen as a deliberate device to prevent the reader from making any simple identification of the narrator with the author. The use of such narrators also means that the author can abdicate responsibility for the story that is told. It is clearly the narrator's story we are given and it is him we should blame, praise, or question in connection with it. This approach is increasingly being taken with Geschichte vom braven Kasperl und dem schönen Annerl (45).

Schlegel wrote that each individual author should only write one novel, unless he had become a new person:

Sollte es nicht überflüssig sein, mehr als Einen Roman zu schreiben, wenn der Künstler nicht etwa ein neuer Mensch geworden ist? Offenbar gehören nicht selten alle Romane eines Autors zusammen und sind gewissermassen nur ein Roman. (46)

It is clear that pure autobiography is very limiting. With the use of different and distinct narrative personae, this limitation is removed. This was of obvious value to the Romantics, whom Thalmann calls "theaternärrische Epiker" (47). They exploited narrative devices to disguise themselves, and were thus given the possibility of adopting one or even several different distinct personalities within the confines of the work. Arnim wrote to Brentano about his collection of Novellen 'Der Wintergarten':

Meine Novellen, hoffe ich, sollen Dir nicht ganz missfallen. Es war mein Karneval, mich in allerlei Historienmasken zu werfen. (48)

This led to a great variety in tone and style within each writer's work as a whole. As a result, Schlegel's device of reading a writer's complete works in order to get to know his personality becomes problematical, as does the assertion that we read Hoffmann or Arnim's works as an expression of their personality. We now read each individual work to get to know the individual narrator and his story (49). The narrator's perspective and his persona as a whole (as opposed to the author's personality) determine and stamp the material and presentation. The Romantics adapted to different styles according to their narrators and the period about which they were writing (50).

Romantic Art

Art for the Romantics is a subjective interpretation, a reaction, a mood. It is the world as refracted in the prism of an individual perspective. Having considered Modern and Romantic art and the concept of the 'Bekenntnisroman' as a Romantic form, it is necessary at this point to consider in detail what was understood as 'Romantic' by the Romantics.

In the 18th century 'romantic' meant not the objective quality of things but the reaction of the observer, something was therefore made romantic by the feelings it induced in the subject. This is discussed by L P Smith who writes that the word 'romantic'

Described not so much the objective quality of things as our response to them, the feelings they arouse in the susceptible spectator. (1)

This Romantic 'way' of seeing something was characterised by the subject projecting something of itself onto the object; namely its feelings and reactions. Schlegel wrote:

Offenbar lesen wir oft einen lyrischen Dichter wie einen Roman; so oft man lyrische Gedichte vorzüglich auf die Individualität des Dichters bezieht, betrachtet man sie romantisch. (2)

Similarly, Novalis:

Dieses individuelle Colorit des Universellen ist sein

romantisirendes Element. (3)

The peculiarly Romantic aspect was therefore the individual part of a work of art. This means that the concept of presenting a subjective and individual picture of the world is not purely to be interpreted as an expression of the subjective nature of reality and as an attempt to express or induce a feeling of disorientation, it was a reflection of Romantic aesthetic theory; the only way to create a Romantic work of art.

In a discussion between Brentano's *Godwi* and some of his friends on the subject of the Romantic Maria states that:

Alles, was zwischen unserem Auge und einem entfernten zu Sehenden als Mittler steht, uns den entfernten Gegenstand nähert, ihm zugleich etwas von dem Seinigen mitgibt, ist romantisch. (4)

The conclusion is that:

Das Romantische ist also ein Perspektiv oder vielmehr die Farbe des Glases und die Bestimmung des Gegenstandes durch die Form des Glases. (5)

In a study on *Godwi*, David Hayer explains neatly the effect of the light on the fruit bowl which leads to this discussion of the Romantic in the novel:

Das gläserne Becken vermittelt das Licht der Sonne mit dem Gemüt des Betrachters. Seine komplizierte und kunstvolle Konstruktion übersetzt das Licht in einen unmittelbaren und starken Eindruck...Das Becken verwandelt sich dabei in ein fast Lebendiges. (6)

What is described here is a process whereby the medium ('Vermittler') gives of itself ('vom dem Seinigen mitgeben') in conveying the picture. With specific reference to the Romantic author this means that:

Die Romantischen Dichter haben mehr als blosse Darstellung, sie haben sich selbst noch stark. (7)

Schelling uses the same image to describe the creative process:

...So muss der Dichter von der seinigen etwas hinzutun. (8)

and Hoffmann's *Berganza* also describes the true artist as giving of himself:

Der Blick des wahren Dichters durchschaut die menschliche Natur in ihrer innersten Tiefe und herrscht über ihre Erscheinungen, indem er ihre mannigfaltigste Strahlenbrechung in seinem Geiste wie in einen Prisma auffasst und reflektiert. (9)

The image of the prism here is strikingly similar to Brentano's image of light. The Romantics repeatedly use images of reflection to describe the artistic process, but this reflection is never direct. The mirror is a "Zauberspiegel" (10), it is made from coloured glass or crystal, or it is dark or "matt geschliffen" (11), with the result that the medium adds to the effect, it is not passive, as for example the mirror of mimesis (12).

This aesthetic principle of participation by the subject in the act of mediating again makes subject and object inseparable. What was identified in chapter one as the basic existential and philosophical experience of the Romantic age, and was described in chapter two as determining the narrative perspective in Romantic works, may be characterised as the central premise of the Romantic aesthetic credo. In art, the medium which gives of itself is the Romantic element: in narrative, this medium is the narrator. As a result, the process of mediation becomes the central interest in the work of art, and becomes a work of art in its own right (13). This kind of artistic creation was considered to be much more sophisticated and intricate than non-Romantic art:

Jedes reine, schöne Kunstwerk, das einen Gegenstand bloss darstellt, (ist) leichter zu übersetzen als ein romantisches, welches seinen Gegenstand nicht allein bezeichnet, sondern seiner Bezeichnung selbst ein Kolorit giebt, denn dem Uebersetzer des Romantischen wird die Gestalt der Darstellung selbst ein Kunstwerk, das er übersetzen will. (14)

Romanticism itself is compared with translation by Schlegel (15). The Romantic concept of translation, it must be noted, is specifically one whereby the translator (the medium) adds something of himself within the process of translating. This principle can be seen at work in A W Schlegel's translations of Shakespeare. Novalis wrote to

A W Schlegel on the latter's work:

Nur für uns (the Germans) sind Uebersetzungen Erweiterungen gewesen. ... Am Ende ist alle Poesie Uebersetzung. Ich bin überzeugt, dass der deutsche Shakespeare jetzt besser, als der Englische ist. (16)

Similar methods of reproduction also form the basis of Brentano's recordings of the nun Katharina Emmerich's visions (17), and Arnim and Brentano's editing techniques in Des Knaben Wunderhorn (18). Arnim repeatedly defended this principle to the Grimms:

Das Kind erzählt schon anders, als es im selben Augenblicke von der Mutter gehört, ich habe oft herzlich darüber lachen müssen, da entstehen Wunder, man weiss nicht wie. (19)

Arnim also justifies in similar terms his tendency to mix historical and folk material with his own creative fantasy. With reference to the Grimms' criticism of his use of the historical figure of Charles 5th in Isabella von Aegypten he writes:

Darin liegt aber etwas Unwiderstehliches wie bei den Völkern mit den Mythen, die sie an ihre Königsstämme als Wurzeln annagelten, dass man es nicht lassen kann, denn was der Phantasie mit einem Reiz vorschwebt, einen festen Boden in der Aussenwelt zu suchen, wo das hätte möglich sein können. (20)

Brentano shared Arnim's opinion, and was for his part very negative about the Grimms' work. He wrote to Arnim:

Grimms Märchen habe ich vor einigen Tagen gekauft...Ich finde die Erzählung aus Treue äusserst liederlich und versudelt und in manchen dadurch sehr langweilig....Wollten die frommen Herausgeber sich selbst genug tun, so müssten sie bei jeder Geschichte eine psychologische Biographie des Kindes oder des alten Weibes, das die Geschichte so oder so schlecht erzählte, voransetzen. (21)

What we have interpreted in another context as subjective distortion, whereby the character accords himself the status of storyteller, is, when considered in terms of Romantic aesthetics, the positive addition of another dimension, which intensifies the import and the

effect of the work (22).

This phenomenon does not only apply to the principle of creation of Romantic art but was reproduced within the work of art as the principle of its construction. The narrator creates his work on the same basis as the author. Maria in Godwi writes that this will be a book "das nur zu sehr mehr von mir als sich selbst durchgedrungen ist", and in the second part he admits that he mixed the letters "mit dem meinigen" (23). Tieck's narrator in the early work Liebesgeschichte der schönen Magelone und des Grafen Peter von Provence starts his narrative with the plea:

(Der Dichter) (that is, the fictional author) bittet, dass du ihm vergönnen mögest, dir seinen Traum vorzuführen. Jene alte Geschichte, die manchen sonst ergötzte, die vergessen ward, und die er gern mit neuem Lichte bekleiden möchte. (24)

In Die Serapionsbrüder Theodor denies in advance that he will add "etwas von dem Meinigen" into his story of Rat Krespel but Lothar, after hearing it, claims that he did (25), while in Der Feind the character Herr Thomas is characterised as having the talent:

Alte Geschichten, nur was wenigens nach seiner Weise zugestutzt, zu erzählen, zu zeigen. (26)

In the work Die Abenteuer der Silvester-Nacht this process is reproduced on each narrative level; that of the editor, the narrator and the narrator of the inset story (as expressed by the verb "mitteilen" (27)), and this is also the case in other works considered in the second chapter such as Die Jesuiterkirche in G., the Chronika eines fahrenden Schülers and Mistris Lee, Die Verkleidungen des französischen Hofmeisters and Raphael und seine Nachbarinnen. The narrative is enhanced and intensified from within the fictional world.

The narrator also gives of himself when he uses source material (that is, apparently 'objective' or at least 'outside' information), for example that of Jacques Callot's drawings in Prinzessin Brambilla (28), and folk-tales in certain stories by Arnim, such as Owen

Tudor. The narrator in this latter work comments at the outset of her narration that it is impossible to separate the true from the false in the stories surrounding this figure (29). In another work by Arnim, Die Verkleidungen des französischen Hofmeisters, the tutor discusses this subject with his pupil, and gives the opinion that the truth or otherwise of such stories is unimportant:

Liegt nicht ihr Glauben, ihr Leben, ihre Zeit in den guten Einfällen und der Erfindung, die gar nichts verlieren, wenn auch die Geschichte gänzlich unmöglich wäre? (30)

An illustration of this is given in the Novelle Angelika, die Genueserin und Cosmus, der Seilspringer. Angelika, having offered a reward for news of the missing Cosmus, is overwhelmed by people claiming to have seen him. The narrator comments:

Da hätte man der eigentlichen Natur und Entstehung von Sagen recht nachforschen können; sie sind, wenn gleich unwahr, doch das Wahrste, was ein Volk zur Darstellung seiner liebsten Gedanken hervorbringt. (31)

What is important is the creativity of the subject, what he adds of himself, and it is this which brings the story to life (32).

Romantic narrative art may again be brought into association with Romantic visual art at this point. The concept of the presentation of the medium was expressed in painting by the so-called 'Rückenfiguren' in the works of C D Friedrich. Specific parallels have already been drawn by critics between these figures and the figure of the Romantic narrator, for example Rehder with reference to Geschichte vom braven Kasperl und dem schönen Annerl:

Wie bei den Rückenfiguren auf den Gemälden von C D Friedrich sehen wir auch hier die Wirklichkeit durch das Bewusstsein einer menschlichen Gestalt hindurch (that is, the old woman). (33)

In this work, Brentano's juxtaposition of two narrators contrasts two different ways of narrating: a word for word reproduction, and a narration in which the personality of the narrator determines the material and

how it is presented. It is the 'folk' character rather than the Romantic artist who represents the latter. In Arnim's Owen Tudor the Romantic and the non-Romantic art of 'Reisebeschreibung' (one possible form of the 'Bekenntnisroman') is contrasted as follows:

Der alte Herr...reist um etwas zu tun zu haben; seine Reisebeschreibungen sind wahrhaft, aber schrecklich langweilig; er wendet sein Vermögen daran, alle Kleinigkeiten, die er gefunden, Inschriften an Fensterscheiben, und unbedeutende Steine in Kupfer stechen zu lassen. Niemand mag es kaufen, und da schildert er immer den Jungen einen Lügner, weil dieser mit einem gewissen Geist das Historische der Gegenden mit ihrer Anschauung zu verbinden weiss, die er in fließenden Versen schildert, wie es die Lesewelt verlangt, und dabei in artigen Skizzen die Gegenden mit schweren Sturmwolken Schatten und zerzausten Bäumen ins Romantische zu übersetzen sucht. (34)

One could perhaps say that the subjective colouring of the individual's picture of the world, brought out principally by contemporary philosophy, was made the principle of aesthetic creation and narrative construction. On the Romantic novel, Paul Böckmann writes as follows:

Solange nur der Wille herrschend ist, die Natur nachzuahmen (creation of the work) und einen objektiven Erzählzusammenhang zu entwickeln (construction within the work), taucht das problem des Romantischen nicht auf. Es wird erst dringlich, wenn das Bewusstsein darauf reflektiert, dass die Natur nicht als schlechthin Gegebenes zur Verfügung steht, sondern immer nur durch ein Perspektiv, ein farbiges Glas in einer bestimmten Vermittlung begegnet; erst dann wird das Verhältnis von Wahrgenommenem und Wahrnehmendem wichtig und damit die die Perspektive betonende Subjektivierung zu einem konstitutiven Prinzip der Kunst (creation) und des Erzählens (construction). (35)

Existential and epistemological disorientation was reinterpreted under aesthetics as a principle of artistic

enhancement.

By using the knowlege that the subject colours the information it mediates in an extreme and positive sense in this aesthetic context the Romantics tried to make their reader see the familiar with new eyes, and thus change his perspective of the world (36). Tieck said of Novalis that for him the most ordinary was the most wonderful and the strange and supernatural the most ordinary (37) and Novalis himself defines Romanticism as giving "dem Gemeinen einen höheren Sinn" (38). Schlegel asks in Athenäum 293:

Brauchen wir zum Gewöhnlichen und Gemeinen vielleicht deswegen so viel Kraft und Anstrengung, weil für den eigentlichen Menschen, nichts ungewöhnlicher, nichts ungemeiner ist als die armselige Gewöhnlichkeit?

Tieck's Peter Lebrecht advises the author to concentrate on making the usual strange rather than the strange usual (39). The Romantics achieved this effect by using unusual narrators to present Romantic ideas and perceptions (for example Berganza - a dog - tells us about the true meaning of the theatre), or by exploiting unusual or distorted perspectives, for example of night or half-light (Hoffmann called a collection of his stories 'Nachtstücke', a term from the visual arts signifying an unusual illumination of an object which gives something ordinary a ghostly, alienated appearance (40)), or perspectives distorted by means of optical instruments. In his 'Notatenbuch' Hoffmann wrote the following from Wiegleb's Magie:

Ein sehr schönes Bild ist von den sogenannten deformirten Gemälden herzunehmen. - Es sind z B auf einer Tapete verschiedene Theile, Züge eines Bildes verstreut so dass man nichts deutliches wahrnimmt, aber ein besonders dazu geschliffnes Glas vereinigt die verstreuten Züge, und durch dasselbe schauend erblickt man das Bild. (41)

Novalis spoke of making the object strange in a pleasant way, but Schlegel emphasised the importance of the grotesque (42). Both Hoffmann and Arnim exploit

incongruous contrasts in content and tone, such as Cornelius playing the jealous lover in Isabella von Aegypten, or even situation and conversation, for example G H Schubert's 'Dreiepochenlehre', which Hoffmann admired, and which is discussed in a coffee house in Der goldne Topf with a group of philistine Bürger who are totally unable to understand or appreciate it (43). This Romantic deformation or alienation distorts in a positive way. Tieck wrote to P O Runge:

Alle ächte Kunst, sey sie welche sie wolle, ist nur Armirung unseres Geistes, ein Fernrohr unserer innern Sinne, durch welches wir neue Sterne am Firmamente unseres Gemüthes entdecken wollen. (44)

In a letter to Dorothea Veit in 1800 Brentano wrote:

Die Kunst sie ist nur künstlich. Aber sie ist nie mehr als ein Grabmahl der Liebe gewesen; Sie ist ein scharfes Augenglass, wir sehen als mit den Farben des Regenbogens umspielt, nie ersetzt sie das reine Sehen der Liebe. (45)

Brentano was to a large extent a Romantic only against his will. He quickly distanced himself from his early work Godwi and increasingly tried to escape the subjectivity of the individual in art, for example by adopting a naive chronicler perspective in Chronika eines fahrenden Schülers (46). In a letter to Hoffmann he writes:

Seit längerer Zeit habe ich ein gewisses Grauen vor aller Poesie, die sich selbst spiegelt und nicht Gott. Significantly, however, he continues:

Welcher Dichter hat aber dies je mehr als höchst scheinbar vermocht. (47)

The same awareness is present in Wackenroder's Herzensergiessungen eines kunstliebenden Klosterbruders. The monk emphasises the importance of divine inspiration, and expresses the idea of the artist as a tool:

Der Künstlergeist soll, wie ich meine, nur ein brauchbares Werkzeug sein, die ganze Natur in sich zu empfangen.

but again, this idea is immediately modified:

...und, mit dem Geiste des Menschen beseelt, in

schöner Verwandlung wiederzugeben. (48)

The subjective addition by the subject is again an integral part of the process.

Another way in which the Romantics attempted to make the reader see anew was by presenting events through the perspective of a child, who sees everything an adult would take for granted as something miraculous. Novalis wrote:

Der frische Blick des Kindes ist überschwenglicher,
als die Ahndung des entschiedensten Sehers. (49)

This device is not a distortion in itself; by presenting a naive view, the author makes us aware of the distortion of our view. Examples of this are Brentano's Chronika eines fahrenden Schülers and Eichendorff's Aus dem Leben eines Taugenichts. Lothar Pikulik's study Romantik als Ungenügen an der Normalität analyses this technique in detail with reference to the Romantics' dissatisfaction at the perception of their philistine contemporaries. It is important to remember, however, that this perspective is also subjective and individual, indeed, it is very much so. It also 'gives of itself' to the material, it is not 'pure' or direct. As a subjective form it is typical of Romantic first-person narratives (50).

THE FRAGMENTATION OF THE NARRATIVE FORM

The Subject as the Principle of Narrative Form

A Romantic work of art is a supremely subjective and individual interpretation of and reaction to reality. This is reflected in the work of art in which the 'Stoff' is seen as dead 'in itself', and as brought alive through the mind of the subject ('Gemüt'), which brings together and unites all different kinds of material (1). Novalis, for example, asked:

Sollte nicht der Roman alle Gattungen des Styls in einer durch den gemeinsamen Geist verschiedentlich gebundenen Folge enthalten begreifen? (2)

The principle behind this was the conviction that:

In unserem Gemüth ist alles auf die eigenste, gefälligste und lebendigste Weise verknüpft. (3)

The mind in general, and the faculty of 'Witz' in particular, brought opposites together and gave them a totally subjective order. Novalis calls art "thätige(-) Idéenassoziation", or "jene Kunst, die Begebenheiten schicklich zu verknüpfen" (4).

Schlegel wrote in his 'Brief über den Roman':

Nach meiner Ansicht und nach meinem Sprachgebrauch ist eben das romantisch, was uns einen sentimentalен Stoff in einer fantastischen Form darstellt.

A note on the word "fantastisch" by Hans Eichner in the Kritische Ausgabe reads "fantastischen, d. h. in einer ganz durch die Fantasie bestimmten" (5).

This interpretation of artistic unity significantly changed the form of the novel, which Novalis characterised as follows:

Aeusserst simpler Styl, aber höchst kühne, Romanzenähnliche Dramatische Anfänge, Uebergänge, Folgen - bald Gespräch - dann Rede, dann Erzählung, dann Reflexion, dann Bild und so fort. Ganz Abdruck des Gemüts, wo Empfindung, Gedanke, Anschauung, Bild, Gespräch, Musik etc unaufhörlich schnell wechselt und sich in hellen, klaren Massen neben einander stellt. (6)

This concept of mind as a unifying concept was not, of course, that of a logical faculty of reason, but rather of the unconscious. Novalis demanded:

Erzählung ohne Zusammenhang, jedoch mit Association, wie Träume. (7)

And he writes on the Märchen:

Ein Märchen ist eigentlich wie ein Traumbild - ohne Zusammenhang - Ein Ensemble wunderbarer Dinge und Begebenheiten - z B eine musicalische Fantasie - die Harmonischen Folgen einer Aeolsharfe - die Natur selbst. (8)

The logic of the dream and of the unconscious is important for all Romantics, and has been pointed out by various critics with reference to individual authors and works. Rasch has written a study of the associative stream style in Arnim's works, whereby the narrative follows the logic of the creator's imagination (9). He sees the unity of his work in the "einheitliche Person des Erzählers" (that is, Arnim) (10), and argues that

Arnim's Anschauungsweise durchdringt gleichmässig alles und hält es zusammen. (11)

Tymms writes of Geschichte von braven Kasperl und dem schönen Annerl that Brentano

Recaptures the curiously contrasting effects of simultaneous urgency and detachment experienced by the dreaming mind. (12)

while Bormann pinpoints Schlegel's intention in Lucinde as "die Seele der Phantasie wiederzugeben" (13), and points out that

Die locker sich fügende Form meint einen tieferen Bezug auf die unbewusste Natur. (14)

There is no artificial central binding principle imposed on the Romantic work, each element receives its position and importance according to the subject's interest rather than according to any sense of an order of 'relevance' in a series of events. In chapter two we saw how the narrator follows his own interest and how this results in a fragmentary narrative form. For the Romantics this was not mere self-indulgence, it was a

programme for aesthetic renewal. Schlegel, Schelling and Novalis all asserted the sovereignty of the artist in the creation of his fictional world (15). Schlegel used the analogy of God, that is of a world creator, for the author in Athenäum Fragment 116. Other early Romantics also saw art and nature as parallel products of man and God (16). These ideas were illustrative of the Romantics' desire to create a revolutionary new poetry and to extend the bounds of traditional literary forms, which the poets of the 'Aufklärung' had tried to impose and reinforce (17). The Romantics were not prepared to limit themselves to these, nor indeed, to limit themselves in any other way. Schlegel wrote of Romantic poetry

Dass die romantische Poesie das als ihr erstes Gesetz anerkennt, dass die Willkür des Dichters kein Gesetz über sich leide. (18)

Again, the analogy of music, the most subjective art form, is important:

Die Methode des Romans ist die der Instrumentalmusik. Im Roman dürfen selbst die Charaktere so willkürlich behandelt werden, wie die Musik ihr Thema behandelt. (19)

The Romantics were much criticised for these feelings of omnipotence even by their contemporaries. Wilhelm Grimm complained to Arnim about his inability to limit his creative imagination:

Was mich stört, ist Deine Art, einer geschlossenen in sich vollendeten Geschichte, wenn sie bis auf einen gewissen Punct in dieser Begränzung fortgelebt hat, verborgene Thüren von allen Seiten zu öffnen, dass sie nun in alle Welt ausgeht und oft als ein Weltereignis endigt... (20)

This criticism is still made of the Romantics by modern critics, for example Prawer, who criticises Arnim and Brentano for being "unable to resist asides and arabesques which are delightful in themselves but damaging to the economy of the whole" (21). Prawer judges these elements to be aesthetically weak. This style was, however, for Arnim, as for other Romantic writers, a justified aesthetic device, and the only way in which

they could present the world as they saw it. Arnim wrote to Wilhelm Grimm:

Wenn du meine Pläne zu verwickelt findest, ich kanns nicht bestreiten; warum erscheint mir so die Welt und ihr geistiges Leben, warum sind mir unangenehm alle Theaterstücke, die noch so einen willkürlichen Faden, wie der Kandiszucker ankrySTALLISIRT, durchgehen? Ich kann mich erst beruhigen, wenn ich durch die Begebenheit so weit fortgerissen bin, dass ich Gottes Barmherzigkeit anrufen möchte, um mir herauszuhelfen. Dann habe ich erst ein Gefühl, dass ich den Sinn und das Leben der Geschichte getroffen habe, und endlich findet sich doch immer ein Ausgang. (22)

Arnim also wrote to Brentano in reply to a similar criticism to that of Grimm:

Uebrigens gebe ich Dir ganz Recht, wenn Du mich des unordentlichen Arbeitens anklagst.. Es ist wohl leicht, sich dahin zu bringen bei einem Tische vor Papieren zu sitzen, aber die Gedanken sind frei und gehen bald tausend Wege, die auf dem Papiere nicht verzeichnet sind. (23)

In these remarks, one can see how form may reflect a particular attitude and reaction to the world. Arnim's individual narrative style reflects the awareness of and the delight in multiformity, and the refusal to limit the individual creative imagination. In his study of Arnim's narrative, Rasch argues that Arnim presents dissonance in order to gain clarity, and that unity is hidden under the contrasting multiplicity, both in the world and in his narrative style (24). This may be compared to Schlegel's characterisation of the novel as a form

Wo der Dichter sich ganz seiner phantastischen Willkür und den Ergüssen seiner eigenen Stimmung und den Spielen des Humors überlassen darf, wo er, durch keine Einheit des Tons gebunden, mit Ernst und Scherz abwechselt. (25)

In Lucinde the fictional author demands a "Verwirrungsrecht":

Für mich... ist aber kein Zweck zweckmässiger, als der, dass ich gleich anfangs das was wir Ordnung

nennen vernichte, weit von ihr entferne und mir das Recht einer reizenden Verwirrung deutlich zueigne und durch die Tat behauptete. (26)

This is an indication of what the Romantics wished to achieve with their new narrative forms. All important was the concept of Chaos, which was the positive idea of unity in diversity, signifying infinite fullness and richness and reflecting the flux and movement which characterised the Romantic experience of the world (27). A W Schlegel contrasted the imposition of a mechanical formal construct with the Romantic idea of an organic form, while Friedrich Schlegel wrote:

Die Einheit im Epos ist die eines grossen Ganzen, einer Allheit, einer unendlichen Fülle, die man zu umfassen strebt. Hier herrscht nicht dieser genaue bestimmte Zusammenhang der kleine Teile, nicht diese vollständige Ausführung des einzelnen. Hier wird nicht alles geendigt und geschlossen - es ist die Poesie des Lebens. (28)

It is interesting to compare this with Belcampo's defence of his mode of narration in Hoffmann's Die Elixiere des Teufels on the grounds that it has no definite, known 'goal' in the same way as life does not. Medardus complains:

"Du verträdelst und verbrämst alles mit solch buntem Zeuge, dass ein guter, in echter Farbe gehaltener Gedanke, lächerlich und unscheinbar wird, wie ein, mit scheckigen Fetzen behängtes Kleid. - Du kannst, wie ein Betrunkener, nicht auf gerader Schnur gehen, du springst hinüber und herüber - deine Richtung ist schief!" - "Was ist Richtung", unterbrach mich Schönfeld leise,...."Was ist Richtung, ehrwürdiger Kapuziener? Richtung setzt ein Ziel voraus, nach dem wir unsere Richtung nahmen. Sind Sie Ihres Ziels gewiss, teurer Mönch?..." (29)

The Romantics replaced the Classical ideal of unity with the Romantic desire for wholeness. In his 'Fragmente zur Literatur und Poesie' Schlegel wrote:

Die classischen Gedichtarten haben nur Einheit; die progressiven allein Ganzheit. (30)

Schlegel saw the former as irrelevant to the present:

Alle klassischen Dichtarten in ihrer strengen Reinheit sind jetzt lächerlich. (31)

He identifies the Romantic novel as "ein Maximum von Mischung" and as a "Mischgedicht" (32). The novel form was seen as according the author most freedom in this sense:

Der Roman ist die ursprünglichste, eigentümlichste, vollkommenste Form der romantische Poesie, die eben durch diese Vermischung aller Formen von der alten klassischen, wo die Gattungen ganz streng getrennt wurden, sich unterscheidet. (33)

The Romantics were undoubtedly influenced by Herder here. His remarks on the novel read very similarly:

Keine Gattung der Poesie ist von weiterem Umfange als der Roman...er enthält oder kann enthalten nicht etwa nur Geschichte und Geographie, Philosophie und die Theorie fast aller Künste, sondern auch die Poesie aller Gattungen und Arten in Prose. (34)

Drama and the lyric were brought into epic, not only influencing the way the Romantics constructed their narrative works, but also actually taking over from the usual narrative forms. In 'Brief über den Roman' Schlegel wrote:

Sie behaupteten zwar, der Roman habe am meisten Verwandtschaft mit der erzählenden ja mit der epischen Gattung. Dagegen erinnere ich nun erstlich, dass ein Lied ebenso gut romantisch sein kann als eine Geschichte. Ja ich kann mir einen Roman kaum anders denken, als gemischt aus Erzählung, Gesang und anderen Formen. (35)

and he followed this pattern in his own work Lucinde.

Using the techniques of drama meant that the narrator could create the illusion of there being no narrator at all, that is, no principle to unite the statements of the individual characters. In several of Hoffmann's works, such as Nachricht von den neuesten Schicksalen des Hundes Berganza and Prinzessin Brambilla, and in Arnim's Mistris Lee and Angelika, die Genueserin und Cosmus, der Seilspringer the form of a dramatic

dialogue is exploited at key points in the narrative (36). This inclusion of many different conceptual and formal elements combined with the principle of unity through the creator's mind to lead to a fragmented form and a diversity of narrative purpose.

A Chaotic style which dispenses with a traditional formal schema or order was therefore the kind of form the Romantics saw in their theories as best reflecting their aims, and this must be borne in mind when looking at their works. They cannot be simply accused of inadequacy, nor can their experimentation and rejection of the fixed classical form be considered exclusively as an expression of disorientation; it was a consciously exploited aesthetic principle to increase both the scope and the effect of the work of art (37).

In this context too, the principle of creation of a work of art was transferred to the principle of construction within the work. The narrator accorded himself the same freedoms as the author. As a result he felt justified in presenting what was interesting to him at each particular moment. Arnim's works are again a particularly good example here (38). His narrator dwells on each moment as it catches his imagination. The style of these works has also been compared with an oral style, where the speaker concentrates on the moment in order to hold his audience's attention:

Der mündliche Erzähler will in jedem Augenblick gleichmässig fesseln. Das, was er gerade vorträgt, ist im Moment das allein Wichtige, er schmückt es aus, steigert den Vorgang, verweilt dabei (wenn er merkt, dass die Wirkung lebhaft ist), obschon es vielleicht nur eine Episode, ein Nebenmotiv ist, was er gerade darstellt. (39)

Arnim's narrator reports many incidents which are entertaining but dispensable, for example the petition as to whether the Alraun Cornelius is a human being in Isabella von Aegypten (40). This results once again in the predominance of scene over report, as in such works the main plot, that is the reporting of the story, is

subordinated to the individual scenes, all of which are enjoyed (by the narrator) for their own sake. This may also be observed in Hoffmann's works, for example in Klein Zaches and Der Sandmann (41).

The same principle lies behind the presentation of character. The narrator is interested in each individual character, and for this reason even secondary characters, unimportant for the 'main part' of the story, are developed according to the narrator's interest. As an example one could quote the extended characterisation of Adrian on the night when Isabella stays with him in Isabella von Aegypten which is, strictly speaking, irrelevant for the future development of events (42). Eichendorff called the novel Reichtum, Armut, Schuld und Busse der Gräfin Dolores "eine Geschichte aus tausend Geschichten" because of this diversity of narrative purpose and multiplicity of narrative strands, many of which are subsequently not developed (43). As a result of such a narrative procedure the main thread is often dispensed with altogether, the narrative resembles a labyrinth (44). Kreuzgang in Nachtwachen also complains ironically of his inability to narrate in a 'straight line':

Was gäbe ich doch darum, so recht zusammenhängend und schlechtweg erzählen zu können, wie es andre ehrliche protestantische Dichter und Zeitschriftsteller...Mir ists nun einmal nicht gegeben, und die kurze simple Mordgeschichte hat mir Schweiss und Mühe genug gekostet, und sieht doch immer noch kraus und bunt genug aus. (45)

Because of this narrative diversity, a story may change in character several times. One can detect this in Arnim's works Melück Maria Blainville, in which a love story, witchcraft and the French Revolution alternately come under scrutiny, and Isabella von Aegypten, where historical and folk-tale material are mixed. In Hoffmann's works too, narrative purpose within one work may change due to the narrator's dwelling on each moment and following his own interest. Das Majorat, for example, becomes a different kind of story due to the limitation

of perspective to the 'erlebendem Ich' (46).

This illusion of improvisation can lead to the feeling that the narrator could lose control of his material, that he himself does not know how the story will end (47). This can be an ironic ploy, as, for example, in Brentano's *Märchen* (48). More importantly, this narrative technique draws the reader's attention to the fact that he is totally dependent on the individual narrator whose whims he must follow (49). One example of this is Tieck's Peter Lebrecht who refuses to disappear from his story saying that it is, after all, his story, and demands the right to do with this story what he will (50). The reader is also made aware that he is being told only what the narrator wants to tell him in such works as Die mehreren Wehmüller..., Isabella von Aegypten and Melück Maria Blainville (51).

The Rights of the Work

It is important to realise that the Romantic concept of form was not merely an expression of the new rights of the author or narrator (the subject), it was also a conscious aesthetic reflection of the rights of the work (the object); the right of every part of the work to be treated equally. One critic, Schulz, writes of Heinrich von Ofterdingen:

Der Roman ist überhaupt nicht eigentlich fortschreitend, sondern im Grunde überall am Ziel. (1) and this is a reflection of the fact that what is important for Novalis is not a linear narrative, which is the basis of many traditional narratives, but the interrelation of each individual part or stage with the whole (2). Schlegel used the image of the republican state to express his concept of the relationship of the individual parts to the whole in a work of art:

Die Verfassung sei republikanisch, wobei immer erlaubt bleibt, dass einige Teile aktiv andre passiv sein. (3)

Die Poesie ist eine republikanische Rede; eine Rede, die ihr eignes Gesetz und ihr eigener Zweck ist, wo alle Teile freie Bürger sind, und mitbestimmen

dürfen. (4)

Each part is therefore 'equal'. This is obviously of great interest when one considers Romantic prose works. Schlegel is identifying and justifying the fragmentation of the narrative form in terms of a concept of 'fairness' and 'equality' - significantly, with recourse to political imagery. The concept of each individual scene, incident and description taken in its own right as of equal importance is an aesthetic justification of the kind of narrative structures that can be detected, and have so often been criticised, in the works of Arnim, Brentano and Hoffmann. Schlegel's theories give these narrative strategies formal aesthetic status, and thus provide another angle of interpretation of this fragmentary form.

By the same token, each character in a narrative work is also 'equal'. With reference to the novel Woldemar Schlegel denounced as egotism the construction of a work around one 'favourite' character, a procedure he also criticised in his Fragments:

Es ist nicht einmal ein feiner, sondern eigentlich ein recht grober Kitzel des Egoismus, wenn alle Personen in einem Roman sich um Einen bewegen wie Planeten um die Sonne, der dann gewöhnlich des Verfassers unartiges Schosskind ist, und der Spiegel und Schmeichler des entzückten Lesers wird. Wie ein gebildeter Mensch nicht bloss Zweck sondern auch Mittel ist für sich und für andre, so sollten auch im gebildeten Gedicht alle zugleich Zweck und Mittel sein. (5)

Schelling also refers to this point, namely that

Er (the author) darf sich ... nicht zu streng an den Helden binden, und noch viel weniger alles im Buch ihm gleichsam unterwerfen. (6)

In Hoffmann's Seltsame Leiden eines Theaterdirektors the two directors also agree that no one character should be developed beyond the author's intention, that is, to use Schlegel's terminology, all characters should be "Mittel" and no one should be the "Zweck" (7). All characters should have equal rights to being considered

the 'hero' of the novel. According to Schlegel:

Im ∅ (philosophischen) R(oman) kein Held und keine gänzl(ich) passive Menschen; alle müssen die Helden sein. Sonst wäre das sehr illiberal. - Im √ (psychologischen) R(oman) ein Held und eine Heldin, und alle andre Charaktere in gehöriger Abstufung.

In einem vollkommnen Rom(an) müsste auf Totalität aller Individuen gesehen werden. (8)

The main reason for this interpretation of characterisation was the concept of the 'inner plurality' ("innere Verdoppelung") of the individual, who was considered to be a labile being (a "flüssiges Wesen"), who changes at every moment, and who can therefore never be adequately described:

Wie im classischen Gedichte, alle Menschen, Charaktere und Leidenschaften, kurz d(er) Stoff classisch ist; so sollten alle Personen im Roman fortschreitend seyn.

Darstellung eines Gegenstandes in Reihen - (Variationsreihen - Abänderungen etc). So z B die Personendarstellung im Meister. (9)

The fragmentation of the individual is here considered in purely aesthetic terms, and again this provides us with interpretative angle from which to approach the Romantics' narrative strategies, for example, what has been called Arnim's "sukzessive Schau", whereby the character is limited to the description of each moment, and also the technique whereby the secondary characters are developed beyond what may be considered 'necessary' (10). The labile nature of the Self and the fragmentation of individual perspective as discussed, for example, with reference to Der goldne Topf, may also be reinterpreted in terms of an aesthetic awareness of the limitations of any characterisation, and as an attempt to treat each moment on the basis of equal importance and merit (11).

THE IMPORTANCE OF FORM

The fragmentary and Chaotic nature of Romantic narrative may, of course, be interpreted as merely a reflection of self-indulgence under another name. The charge of subjectivity may, however, be directly questioned simply by considering the Romantics' own writings. While it is true that they (and in particular the early Romantics) were concerned to emphasise the inner vision of the subject in the creation and presentation of art, this was balanced by an awareness of the necessity to give this inner vision shape, in order that it may be expressed. Schlegel argued in a short essay 'Vom Ursprung der griechischen Dichtkunst' that the development of art from the primitive to the modern was a movement away from 'Stoff' towards 'Form':

Im Anfang der Kunst ist der Stoff das herrschende Princip derselben. und in steter Progression geht sie von diesem Princip zum Princip der Form über. Die älteste Poesie ist ein blosses Wiedergeben des Empfangenen, ein Spiegel der Natur.

Alle Materie ist menschlich und alle Form göttlich.

(1)

Novalis condemned as

Roh und gestaltlos, sich bloss des Inhalts wegen mitzuteilen. (2)

Mimesis is considered primitive as the 'Stoff' should only be the starting point (the 'Hebel') for the artist; it is the process of transformation by the subject which creates the work of art. The Novelle was considered by the Romantics to be a sophisticated art form per se, as the content was so often unimportant and was made worthwhile by means of the form. In his essay on Boccaccio Schlegel writes of the Novelle that "die Kunst des Erzählens darf nur etwas höher steigen", with the result that the reader is deceived by "die Fülle seiner (the teller's) Kunst" into being really interested (3).

An overconcentration on feeling and vision brought with it the danger of a total neglect of 'Gestalt', which

often resulted in non-production. The Romantics as authors were themselves dogged by this, and they reproduced the problem in their works in such figures as the Baron von B. and Berklinger. The play on Wackenroder's Berglinger character by Hoffmann here is almost certainly deliberate, and demonstrates Hoffmann's awareness of the dangers of the Romantic, subjective approach to art - Berglinger does not want to learn the basic rules of musical composition and execution, to which he refers scathingly as "Kunstgrammatik", he prefers passive enjoyment (4). (This is not to say that Wackenroder approved of this attitude to art, of course, it is rather a reflection of his character's and his narrator's inadequacy, and is something Wackenroder himself was criticising.) In Hoffmann's Kater Murr Julie is also guilty of losing herself in the enjoyment of "schauen", with the result that she lacks "Kunstfertigkeit" (5).

In Nachtwachen Kreuzgang identifies himself with the character of the poet and his feelings of frustration at the inability to express himself. He comments:

Ich erinnerte mich an ähnliche überpoetische Stunden, wo das Innere Sturm ist, der Mund im Donner reden, und die Hand statt der Feder den Blitz ergreifen möchte, um damit in feurigen Worten zu schreiben. Da fliegt der Geist von Pole zu Pole, glaubt das ganze Universum zu überflügeln, und wenn er zuletzt zur Sprache kommt - so ist es kindisch Wort, und die Hand zerreisst rasch das Papier. (6)

This problem is also touched on briefly in Arnim's Raphael und seine Nachbarinnen, where Raphael says of his father:

In seinen Arbeiten lag lauter eigne Anschauung, und darum ermangelte er der Fertigkeit und der Gewöhnlichkeit, die allein vom Haufen verstanden wird. (7)

Arnim is here criticising two diametrically opposite, one-sided views.

The figure of the impotent artist is also presented in Brentano's Geschichte vom braven Kasperl und dem

schönen Annerl in the character of the narrator, who is unable to give form to his ideas and is consequently reduced to the status of a scribe. He can only enjoy, and reproduce exactly, the art of the old woman, and it is in this specific aesthetic sense that he abdicates responsibility as a creative centre (8).

It is clear from these examples that the Romantics recognised the problem of the inability to express one's inner feelings and the dangers of the temptation to lose oneself in the enjoyment of the inner vision. They perceived the solution to this problem in an equal balance between inspiration and technical ability (similar to the demand for both 'Begeisterung' and 'Besonnenheit') whereby the objectivity of the act of construction acts as a balance to the subjectivity of creation. Novalis compares the Romantic artist to a mechanic in a Fragment from the 'allgemeinen Brouillon':

Der Romantiker studirt das Leben, wie der Mahler, Musiker und Mechaniker Farbe, Ton und Kraft. Sorgfältiges Studium des Lebens macht den Romantiker, wie sorgfältiges Studium von Farbe, Gestaltung, Ton und Kraft den Mahler, Musiker und Mechaniker. (9)

This awareness of art as a technical skill is present in Romantic narrative throughout the Romantic period. In one of the first major works, Heinrich von Ofterdingen, Klingsohr impresses on Heinrich the importance of form and the dangers of unbridled subjectivity:

Die Poesie will vorzüglich...als strenge Kunst getrieben werden. Als blosser Genuss hört sie auf Poesie zu sein. Ein Dichter muss nicht den ganzen Tag müssig umherlaufen, und auf Bilder und Gefühle Jagd machen. Das ist ganz der verkehrte Weg. Ein reines offenes Gemüt, Gewandtheit im Nachdenken und Betrachten, und Geschicklichkeit alle seine Fähigkeiten in eine gegenseitig belebende Tätigkeit zu versetzen und darin zu erhalten, das sind die Erfordernisse unserer Kunst.

Für den Dichter ist die Poesie an beschränkte Werkzeuge gebunden und eben dadurch wird sie zur

Kunst.

Der Stoff ist nicht der Zweck der Kunst, aber die Ausführung ist es. (10)

The importance of "die Kunst des ruhigen Beschauens" is impressed on the 'Lehrlinge zu Sais', who are also reminded that "unaufhörliches ernstes Nachdenken und strenge Nüchternheit fordert die Ausführung" (11). In Tieck's novel Franz Sternbalds Wanderungen the importance of 'Ausführung' is also recognised and emphasised as the necessary second stage to the artist's inspiration (12).

The art work as a product of both inspiration and formal expression is repeatedly discussed in Hoffmann's works. In Der Artushof we read:

Wie mag doch solch ein Künstler und Bildner fröhlich hinausziehn und hoch emporgerichteten Hauptes all die erquicklichen Frühlingsstrahlen einatmen, die die innere Welt voll herrlicher Bilder entzünden, so dass sie aufgeht im regen lustigen Leben. Aus den dunkeln Büschen treten dann wunderbare Gestalten hervor, die sein Geist geschaffen und die sein eigen bleiben, denn in ihm wohnt der geheimnisvolle Zauber des Lichts, der Farbe, der Form, und so vermag er, was sein inneres Auge geschaut, festzubannen, indem er es sinnlich darstellt. (13)

In Die Jesuiterkirche in G. art is discussed in terms of a mathematically exact science, as a combination of feeling and form. Longer, more involved discussions on this subject are also found in the works in which Hoffmann expresses his opinions on the theatre and opera, namely Seltsame Leiden eines Theaterdirektors, in which enthusiasm and 'Besonnenheit' are demanded of the actor, Der Dichter und Der Komponist, in which the importance of "die Gabe des Festhaltens und Aufschreibens" and the necessity of "steten Fleiss" and "anhaltende Uebung" are stressed, and in Nachricht von den neuesten Schicksalen des Hundes Berganza, where the narrator is told:

Ohne die Gabe, diese Erscheinungen des Lebens nicht als unabhängige Einzelheiten, von der Natur wie im zwecklosen Spiel eines launenhaften Kindes hingeworfen, sondern als aus dem Ganzen entspringend

und in seinem Mechanismus wieder tief eingreifend zu betrachten, im Innern aufzufassen und mit den lebendigsten Farben wiederzugeben, gibt es keinen Schauspieldichter. (14)

Similarly in Hoffmann's essays on music in Kreisleriana, for example in 'Ueber einen Ausspruch Sacchinis, und über den sogenannten Effekt in der Musik' we read:

Nur das in der Ekstase bewusstlos im Innern Empfangene mit höherer Kraft festzuhalten in den Hieroglyphen der Kunst (den Noten) ist die Kunst, wirkungsvoll zu komponieren.

In this essay, the mechanical process of giving something form is actually seen as improving the inner picture:

Die technische Uebung...bewirkt, dass du immer deutlicher und deutlicher deine innere Musik vernimmst. (15)

This idea of the importance of form is an integral part of the concept of the 'serapiontisches Prinzip':

Wenigstens strebe jeder recht ernstlich darnach, das Bild, das ihm im Innern aufgegangen recht zu erfassen mit allen seinen Gestalten, Farben, Lichtern und Schatten, und dann, wenn er sich recht entzündet davon fühlt, die Darstellung ins äussere Leben zu tragen. (16)

Various critics have already drawn attention to the fact that this artistic principle is drawn up on the basis of the stories of Serapion and of Krespel. Where Serapion's story highlights the importance of 'Schauen', Krespel's story demonstrates the importance of the process of 'Darstellen' (both characters representing the extreme position of each pole) (17). For Schumm, the function of the Serapion story

Besteht darin, die Unmittelbarkeit des Schauens als die condition sine qua non des künstlerischen Schaffens zu demonstrieren. Ohne dieses Fundament wäre Kunst gestaltlos, aber das Fundament allein ist noch kein Kunstwerk. Die zentrale Frage in Rat Krespel zielt deshalb über die Grundbedingung hinaus darauf, wie die reine Aktualität der Schau ins faktische Leben eintreten, wie sie sich durch

vorgegebene Mittel äussern könne. (18)

This principle applies equally throughout Hoffmann's work: in the 'Nachtstück' Der Sandmann the narrator discusses the problem of expressing an inner picture, and in the novel Kater Murr the abbot interprets Kreisler's mood as reflecting the satisfaction of aesthetic creation:

Was du tief in deinem Gemüt empfunden, was dir gelang herrlich und kräftig in das Leben zu rufen, das erfreut jetzt deine ganze Seele. (19)

The same sentiments are expressed in the stories written at the very end of Hoffmann's life such as Des Vetters Eckfenster, which is seen by some critics as heralding a departure from his previous style (20), and even the stories written quickly for periodicals to satisfy editors and deadlines such as Die Geheimnisse, in which Hoff is told:

Was du erschaut, du magst es keck verkünden. (21)

Hoffmann also explicitly defended the 'serapiontisches Prinzip' in a letter to the editor of a journal in terms of an equal balance of inspiration and effective construction:

Dieses Prinzip, das in einem mir bekannten Buche, die SerapionsBrüder betitelt, einem Menschen zugeschrieben wird, der im Verstande etwas wackelig geworden, sich für den Märtyrer Serapion hielt, ist zwar von einem strengen Mann verworfen, und von ihm behauptet worden: mit der Anschauung sey es nichts, und nur der Verstand brüte wahre Dichterwerke aus. Ich denke indessen: dass, da die innern Augen, deren Blick die dichterische Anschauung bedingt, eben so gut im Kopfe sitzen wie der Verstand, der heilige Serapion, als er jenes Prinzip aufstellte, nach dem man nur das lebendig und wahrhaft ans Licht befördern kann, was man eben so im Innern geschaut, immer den unwandelbar treuen ehelichen Bund vorausgesetzt hat, in dem beide, Verstand und Fantasie bleiben müssen, wenn etwas Ordentliches herauskommen soll. - Ich bleibe bey diesem Prinzip! (22)

These statements illustrate how aware the Romantics

were of the importance of formal construction, and indicate the way in which they created their works on the basis of particular formal principles; the most important being Chaos, fragmentation and the equality of each individual part. Again, however, this was only one side of the dualism, which was balanced by the insistence that each part be connected to an overall principle of unity. Schlegel saw the novel as:

Cha(otisch) aber in sich organ(isirt). (23)

and he insisted:

Der dramatische Zusammenhang der Geschichte macht den Roman noch keineswegs zum Ganzen, zum Werk, wenn er es nicht durch die Beziehung der ganzen Komposition auf eine höhere Einheit, als jene Einheit des Buchstabens, über die er sich oft wegsetzt und wegsetzen darf, durch das Band der Ideen, durch einen geistigen Zentralpunkt wird. (24)

In Hoffmann's Die Serapionsbrüder, a formless construction around a series of ideas or pictures is actively criticised on several occasions, for example when Ottmar condemns Die Brautwahl in the following terms:

Eine aus allerlei bunten Steinen willkürlich zusammengefügt Mosaik, die das Auge verwirrt, so dass es keine bestimmte Figur zu erfassen vermag. (25)

The fictional author of this work, however, defends it as kaleidoscopic (26). Nussknacker und Mausekönig is also criticised as being too complicated for the intended readership. Children would not recognise the 'Faden' and would therefore experience the story as a series of "heterogene(n) Teile" (27). Meister Martin der Kufner und seine Gesellen and Signor Formica are not accorded the accolade of being "echt serapiontisch" either, as they are in the opinion of the friends no more than a series of pictures (28). For Hoffmann (and for Hoffmann's narrators) therefore, the concept of the narrative as a formally integrated whole is central to their aesthetic programme. This relationship of seemingly confusing individual elements to an overall whole is, moreover, the basis of the principle of 'Callots Manier'. Hoffmann admired Callot because, as he explains in the

introductory essay to the 'Fantasiestücke':

Kein Meister hat so wie Callot gewusst, in einem kleinen Raum eine Fülle von Gegenständen zusammenzudrängen, die ohne den Blick zu verwirren, nebeneinander, ja ineinander heraustreten, so dass das Einzelne als Einzelnes für sich bestehend, doch dem Ganzen sich anreihet. (29)

This principle is inherent even in works which are characterised by their very confusion and fragmentation, such as Prinzessin Brambilla in which the character Celionati tells a story which at first sight seems irrelevant. The narrator apologises for the digression, but argues that such seeming digressions often lead to the central focal point:

Hier musst du, sehr günstiger Leser! es dir also gefallen lassen, eine Geschichte zu hören, die ganz aus dem Gebiet derjenigen Begebenheiten zu liegen scheint, die ich dir zu erzählen unternommen mithin als verwerfliche Episode dasteht. Wie es manchmal aber zu geschehen pflegt, dass man den Weg, der scheinbar irreleitete, rüstig verfolgend plötzlich zum Ziel gelangt, das man aus den Augen verlor, so möchte es vielleicht auch sein, dass diese Episode, nur scheinbarer Irrweg, recht hineinleitet in den Kern der Hauptgeschichte." (30)

Later, of course, the events told here are revealed to be central to our understanding of the work as a whole. The same pattern is also found in Der goldne Topf, in which the story of the Salamander and the lily at first seems no more than a digression, but is gradually revealed to be of central importance in the story of Anselmus (31). The story told in Der Zusammenhang der Dinge is praised by the 'Serapionsbrüder' in the subsequent discussion, due to the fact that what seems episodic (namely Euchar's fate in Spain) is revealed to be the actual core ('Kern') of the story (which Sylvester characterises in advance as having several different 'Fäden') (32).

Another complex work by Hoffmann is Meister Floh. The episode with Knarrpanti was interpreted as a direct

attack on the chief of police in Berlin. Faced with an official investigation Hoffmann was forced to defend himself, which he did in a written document in which he attempts

Schriftstellerisch darzuthun, wie das ganze sogenannte Abenteuer, welches jenen Prozess enthält, sich aus dem ganzen Cannevas der Geschichte und aus der Charakteristik der darin auftretenden Personen als ein integrierender Theil des Ganzen von selbst erzeugt, und dass kein einziges Wort darin enthalten ist, was nicht dazu beitrüge, jene Charakteristik des Ganzen in ein helleres Licht zu stellen. (33)

An interesting variation on this idea of the relation of individual parts to the whole is also found within Meister Floh when Peregrinus looks into Dörtje's head with the aid of the microscope and discovers what she is thinking as she dreams:

Keine Erscheinung passte zu der anderen, und in der bangen Klage brustzerreissender Wehmut, die durch die Luft ertönte, schien sich die Dissonanz der Erscheinungne auszusprechen. Doch eben diese Dissonanz verherrlichte nur noch mehr die tiefe Grundharmonie, die siegend hervorbrach und alles, was entzweit geschienen, vereinigte zu ewiger namenloser Lust. (34)

It is particularly interesting that "die Gedanken des Traums" are described in this way, as, as we have seen, the logic of the unconscious was a leading principle of construction for the Romantics.

The seemingly fragmented nature of the narrative is therefore superficial. The editor in Die Elixiere des Teufels makes this point in his introduction:

Es kann auch kommen, dass das gestaltlos Scheinende, sowie du schärfer es ins Auge fassst, sich dir bald den verborgenen Keim, den ein dunkles Vergängnis gebär, und der, zur üppigen Pflanze emporgeschossen, fort und fort wuchert in tausend Ranken, bis eine Blüte, zur Frucht reifend, allen Lebenssaft an sich zieht, und den Keim selbst tötet. (35)

and also with reference to the "Pergamentblatt", without

which we would be unable:

Das Band zusammenzukuñpfen, welches die verworren auseinanderlaufenden Fäden der Geschichte des Medardus, wie in einen Knoten einigt. Ein besseres Gleichnis übrìgens ist es, dass uns der Fokus fehlt, aus dem die verschiedenen bunten Strahlen brachen. (36)

The idea of a central 'Keim' or 'Knotenpunkt', or of a 'Faden' linking all disparate elements into a whole, is what creates the unity within the diversity, and such references to points of order and orientation are made repeatedly in Hoffmann's works, as can be seen from the examples quoted above. In a long passage in Kater Murr, in which Kreisler's fictional biographer discusses his sources of information and his methods of imparting this information, he insists that in spite of his incomplete knowledge and his inability to order his material without forgetting it there is "ein fester durchlaufender Faden" linking and ordering the whole (37). In Meister Floh the narrative is seen as approaching progressively a central 'Knotenpunkt', and at the height of his confusion Peregrinus actually attempts to understand the meaning of events, an understanding which is interpreted as a 'Faden' which will lead him out of the labyrinth of strange events (38). In Die Brautwahl the focal point is identified by the character Leonhard as the ceremony of the choosing of the bride (39).

The concept of a linking element joining each individual part is also mentioned in the theoretical discussions Der Dichter und Der Komponist, and Seltsame Leiden eines Theaterdirektors with specific, and admiring, reference to Shakespeare, in whose works every individual scene is necessary to the whole:

Es gibt keinen ärgeren Irrtum als die Meinung, dass Shakespeare von der Begeisterung des Augenblicks hingerissen, ja von dem Fantasma, das der aufgährende Geist geboren, beherrscht, in regelloser Willkür seine Werke hingeworfen. (40)

The idea of a thread holding every part of the work together is also expressed in Nachtwachen, in spite of

Kreuzgang's complaints of his inability to narrate in a coherent fashion (41), and the same claim is made for Raphael's work by the narrator in Raphael und seine Nachbarinnen who characterises his master's work as follows:

Er zeichnete das meist selbst auf die Platten, darum ist kein Strich blosser Zierat, sondern jeder gehört zum Ganzen. (42)

In a letter to the Grimms quoted above Arnim rejects the idea of a "willkürlichen Faden" in his works (43), but the concept of unity within diversity was of great importance for him too. Although the Grimms criticised what they saw as Arnim's self-indulgent style, they also recognised that he is, in fact, always in control of his narrative. Wilhelm wrote of Raphael und seine Nachbarinnen:

Ich leugne nicht den Zusammenhang einer jeden Einzelheit mit der grossen Entwicklung, aber ich meine, wie die grössten Maler, Raphael, der die ganzen Logen ausmalte, ihren Bildern einen gewissen Raum und Einfassung gaben, die ungemeinste poetische Kraft einer solchen für ihre Gemälde nicht entbehren könnte. Dass Du immer dabei ein Panorama im Sinn hast, macht, dass Du Dir alles ausgefüllt denken kannst, und Du hast eine Perspektive, wonach die Sachen in ihr Verhältnis kommen, aber ein anderer noch nicht. (44)

In conclusion one could say that Romantic narrative, and Romantic art in general, is Chaotic, but consciously so, and moreover, only partly so. Subjectivity is balanced by an awareness of form, and fragmentation by the desire to create a whole from the principle of infinite variety. To quote Schlegel again:

Die Einheit im Epos ist die eines grossen Ganzen, einer Allheit, einer unendlichen Fülle, die man zu umfassen strebt. (45)

THE SELF-PRESENTATION OF THE NARRATIVE

The Romantics' interest in form was demonstrated most specifically in a concern with the narrative process. This is the basis of the programme of 'Transzendentalpoesie' developed by Schlegel in analogy with Kant's 'Transzendentalphilosophie'. A definition of this new concept of poetry is given in Athenaeum 238:

Es gibt eine Poesie, deren eins und alles das Verhältniß des Idealen und des Realen ist, und die also nach der Analogie der philosophischen Kunstsprache Transzendentalpoesie heißen müsste.....So wie man aber wenig Wert auf eine Transzendentalphilosophie legen würde, die nicht kritisch wäre, nicht auch das Produzierende mit dem Produkt darstellte, und im System der transzendentalen Gedanken zugleich eine Charakteristik des transzendentalen Denkens enthielte: so sollte wohl auch jene Poesie, die in modernen Dichtern nicht selten transzendentalen Materialien und Vorübungen zu einer poetischen Theorie des Dichtungsvermögens mit der künstlerischen Reflexion und schönen Selbstbespiegelung...vereinigen, und in jeder ihrer Darstellungen sich selbst mit darstellen, und überall zugleich Poesie und Poesie der Poesie sein.

The Romantics are therefore concerned to present the 'Produzierende' with the 'Produkt'; in other words, the Romantic novel should present its presentation. Rather than expressing the idea of the interrelationship of subject and object, in this context the antithesis is used to contrast the process of production with the actual product. Schlegel said that the writer should

In seiner Darstellung zugleich die Bedingungen des Darstellens reflektieren. (1)

The figure of Buffo, to whom Schlegel refers in his Fragments, does this in comedy:

Die Grundbedingungen und Voraussetzungen der künstlerischen Gestaltung, Kritik, Philosophie,

Geschichte der Poesie, alle Bedingungen des Schöpfungsprozesses sollen mitdargestellt werden, den Einlagen des italienischen Buffo vergleichbar, der auch die Bedingungen seiner Kunst: sich selbst, das Publikum, den Dichter, das Stück kommentiert. (2)

Theory and criticism of the novel was to become part of the novel itself (3).

Thus, the Romantic work of art presents all aspects of its make-up. In a comparison between Romanticism and Classicism, Leonard Willoughby compares the Romantic artist to the medieval architect who leaves the scaffolding (the flying buttress) permanently there, and in so doing makes his first draft part of the finished product, with the Classicist, who removes all trace of his rough work (4). The explanation for this lies in the fact that where the Classicist is concerned to achieve perfection, the Romantic seeks to strive for the infinite, which can never be achieved, and as a result is interested in the attempt rather than the result.

This approach to narrative form will clearly lead to fragmentation, but, more importantly, it was seen by the Romantics as leading to what Schlegel in *Athenaum* 238 calls 'Poesie der Poesie'; a higher level of poetry. A W Schlegel, explains 'Poesie der Poesie' as follows:

Dieselbe Tätigkeit, durch welche zuerst etwas Poetisches zustande gebracht wird, (wendet) sich auf ihr Resultat zurück. (5)

Again, poetry is looking to philosophy; Schlegel's concept of 'Poesie der Poesie' can be compared to Fichte's thinking about thinking (6).

'Poesie der Poesie' must be seen in the context of the related concept of 'Potenzierung'. Literally this means intensification, raising to a higher level, and this was achieved by making each stage of the work turn back consciously on the previous stage. This concept is central to Romanticism. Novalis wrote:

Romantisiren ist nichts, als eine qualitative Potenzierung. (7)

Schlegel described 'Potenzierung' in terms of progressive

reflection:

Das Potenzieren d(es) Objekts hält Schritt mit den Stufen d(er) Reflexion im Subjekt. (8)

This quotation illustrates how 'Potenzierung' is linked to the idea of the presentation of the 'Produzierende' with the 'Produkt'. With specific reference to narrative Schlegel wrote:

In der romantischen Poesie sollte romantische Kritik mit der Poesie selbst verbunden sein; dadurch wird sie potenziert. (9)

Irony and parody were related concepts which led equally to a state of self-awareness within the work, for example in the figure of Buffo. The quotation cited earlier concerning the way in which this character comments on the action is interesting in this context. Buffo is a character

Der die Bedingungen seiner Kunst: sich selbst, das Publikum, den Dichter, das Stück kommentiert, und sich durch Scherz noch über diesen Kommentar erhebt. (10)

In a similar vein Schlegel writes:

Die Parodie ist eigent(lich) d(ie) Potenzierung selbst. Fast alles Komische beruht auf dem Schein von Selbstvernichtung

Humor ist wohl nichts als zugleich P(oesie) und Philos(ophie), potenziert und combinirt poetischer Witz. (11)

'Potenzierung' is also discussed in Hoffmann's Der Dichter und Der Komponist with reference to opera. The two friends discuss the opera buffa, and the comic techniques adapted from this school by Tieck in Der gestiefelte Kater (12). We have seen how irony enabled the subject to gain distance from the work, here it allows the work to gain distance from itself; through irony, the work becomes conscious of itself.

Through criticism, and more particularly through irony, the writer is adopting a certain position to the work and making this position or reaction a part of the work. His opinion of the work is contained within it. The

subject is consciously looking down at the work from above. As one critic puts it, the author

Betrachtet es (sein Werk) als Objekt, kommentiert und kritisiert es selbst. Indem der Autor seinem Werk gegenüber Stellung bezieht und diese poetisierte Stellungnahme in das Werk aufnimmt, entsteht wiederum Poesie der Poesie, eine Potenzierung des Romans. (13)

The author becomes his own audience.

The term Schlegel used to characterise this 'poetisierte Stellungnahme' was that of 'Parekbase'. This term taken from Greek drama refers to the occasions on which the chorus steps forward to talk to the audience about the play. For Schlegel this should be a permanent, and hidden, extra dimension to the work of art, rather than an occasional, direct statement of opinion:

Die Parekbase im Roman muss verhüllt sein, nicht offenbar wie in der alten Komödie.

Die Parekbase muss im fantastischen Roman permanent sein. (14)

This again led to 'Potenzierung'.

Parekbase und Chor jedem Roman notwendig (als Potenz). (15)

This state of conscious awareness gives the work an additional dimension and thus takes it to a higher level, that is, one step closer to the infinite:

Es ist ein erhabener Geschmack, immer die Dinge in der zweiten Potenz vorzuziehn, z B Kopien von Nachahmungen, Beurteilungen von Rezensionen, Zusätze zu Ergänzungen, Kommentare zu Noten.

Eine Note zum Text etc ist viel piquanter, als der Text. (16)

Raimund Belgardt comments on the different levels of 'Potenzierung' in narrative as follows:

Die Potenzierung leuchtet auch einfach dadurch ein, wenn man annimmt, dass die in ihm dargestellte Geschichte des Romans die erste Reflex über den Roman ist, die Philosophie reflektiert dann auch über die reflektierende Geschichte und die Kritik über die im Roman dargestellte reflektierende Philosophie. (17)

For Schlegel, 'Potenzierung' was the basis for the novel:
Im Roman müssen auch die Charaktere, Begebenheiten,
Leidenschaften, Situationen potenziert sein. (18)

He saw Don Quixote, Sternbald and Wilhelm Meister as Romantic because characters and events are not the "letzte Endzweck" (19). Nothing is there for its own sake:

Die Hauptperson im zweiten Teile Don Quixote ist der erste Theil. Es ist durchgängig Reflexion des Werks auf sich selbst.

Auch hier (in Franz Sternbalds Wanderungen) ist alles klar und transparent, und der romantische Geist scheint angenehm über sich selbst zu fantasieren. (20)

In a key passage in *Athenaeum* 116, Schlegel compares the 'Potenzierung' of Romantic poetry to a row of mirrors:
Und doch kann auch sie (die Romantische Poesie) am meisten zwischen dem Dargestellten und dem Darstellenden, frei von allem realen und idealen Interesse auf den Flügeln der poetischen Reflexion in der Mitte schweben, diese Reflexion immer wieder potenzieren und wie in einer endlosen Reihe von Spiegeln vervielfachen.

This progressive, conscious reflection was therefore seen as increasing the effect, in much the same way as the mediator (the coloured mirror) when it gives of itself. Here it is the narrative form which gives of itself by progressively and consciously turning back on itself.

The self-awareness of the narrative form resulted, in practice, in the narration becoming the main interest in the narrative. As examples, one may consider Geschichte vom braven Kasperl und dem schönen Annerl, Godwi, or Heinrich von Ofterdingen, in which the way in which the story is told (the form) is more important than the story itself (the content) (21). The concept of 'Potenzierung' was an important factor in the development of an awareness of the narrating figure as a fictional construction, as the narrator's perspective of events in the fictional world is the second 'Potenz' of these events - which are, of course, impossible to gain direct access to 'in themselves'. To draw attention to this fact

the narrator's act of narration is thematised within the narrative; the story is seen to be created within the story, adding another level to the narrative. This technique is something very much associated with the oral tradition of folk-tales and with the Novelle form (22). Brentano's Geschichte vom braven Kasperl und dem schönen Annerl is again a good example. The main interest in the narrative is the telling of the story by the old woman. We experience with the narrator how she tells it. A very different kind of example of the same technique may be found in Hoffmann's Die Geheimnisse in which we witness the process of construction of a story from source material, and a retrospective insight into the construction of the first part of the tale Die Irrungen (23).

The levels or layers within the fictional world may be increased by the multiple use of inset stories; telling stories within stories. Romantic narrators let their characters tell their own stories and in this way the narrative situation is further 'potenziert'. In such works as Heinrich von Ofterdingen and Godwi the frame, or primary narrative, is the starting point for a whole network of inset narratives which take the reader increasingly deeper into the fictional world (24). The construction of Brentano's Chronika has been described as a "potenzierte Rahmenerzählung" (25), and the same technique is exploited in Die mehreren Wehmüller.. (26), and in Hoffmann's Nussknacker und Mausekönig and Die Abenteuer der Silvester-Nacht (27). In this latter work the parallels between the characters also act as an intensifying device. Similarly in Nachtwachen, the 'Don Juan' story is one important part of the narrative which is presented and re-presented in different forms by different characters (28).

One may compare this narrative technique with the way in which the work Der Sandmann is constructed from a pattern of outline followed by intensification. The narrator writes:

Nimm, geneigter Leser, die drei Briefe, welche Freund Lothar mir gütigst mitteilte, für den Umriss des

Gebildes, in das ich nun erzählend immer mehr und mehr Farbe hineinzutragen mich bemühen werde. (29)

In each of these works the narrative can be seen as a presentation of intertwined and interrelated variations on a theme. This is not, however, achieved by means of a series of similar stories told in linear sequence, which would take the narrative no higher than the first 'Potenz', but rather by a constant changing in the narrative level, perspective and narrating figure within one story. These works therefore represent an important and subtle departure from the traditional narrative situation of a group of individuals each telling a story.

The process of telling stories within stories can go on indefinitely, as is ironically expressed in Tieck's Franz Sternbalds Wanderungen. Rudolph tells an inset story in a story he is telling, and his listeners allow this with the condition

Dass in dieser Historie sich nicht wieder eine neue entspinnt, denn das könnte sonst bis ins Unendliche fortgesetzt werden. (30)

The use of the term 'das Unendliche' here is significant, as it expresses how, for the Romantics, these layers take the work progressively closer to the infinite.

The creation of the story within the story and the exploitation of inset stories illustrated the Romantics' awareness of the different fictional levels within the narrative, and their concern to present them, often quite directly. One way to do this was by constructing parallels incidents on different levels. In Ottmar's story Der unheimliche Gast in Die Serapionsbrüder a character tells a story in which a door is suddenly opened. At the same time, the door in the room in which this story is being told is suddenly opened. Not only this, the door of the room in which the 'Serapionsbrüder' are sitting is also opened at the same moment (31). The same kind of multiple happening is described in Das Majorat as the narrator is reading Schiller's Geisterseher in the castle (32), and in Arnim's Isabella von Aegypten, as Braka concludes her story of the first

'Bärnhäuter', this character appears before them, thus illustrating the coming to life of fiction within the fictional world (33). In Signor Formica and Arnim's Hollins Liebeleben the action unfolds simultaneously on two narrative levels, as the characters' story is re-enacted on the stage (34).

The different levels in the fictional world were also demonstrated by means of explicit movement between them. In Godwi a character (Godwi) gives the fictive author (Maria) advice on how to proceed with his narrative, which is, of course, Godwi's biography (35). In the last Vigil of Der goldne Topf the narrator descends to the characters' level (literally by going downstairs from his attic) and becomes a first-person narrator (a character), where he had previously been an third-person narrator (a narrative voice inhabiting a world different to that of his characters). The character Lindhorst becomes at this stage a higher narrative authority than the narrator, who had considered himself, and had been considered by the reader, as the fictional author of the story. His descent to the level of the characters makes the reader aware of a higher fictional level above both Lindhorst and the narrator. This incident is discussed by Roland Heine with specific reference to Schlegel's theory of 'Transzendentalpoesie'. He writes:

Die Durchbrechung der Fiktionsgrenzen zwischen Erzähl-Wirklichkeit und erzählter Wirklichkeit nimmt dem Erzähler nicht nur seine überlegene Stellung 'über' dem Geschehen, sondern lässt ihn auch selbst noch als fiktive Erzählfigur einer höheren Erzählinstanz erscheinen, die das wunderbare Zusammentreffen auf der Fiktionsebene arrangiert. (36)

The same narrative situation is constructed in Die Geheimnisse, where the third-person narrator of Die Irrungen becomes a first-person narrator and a new third-person narrator is present to describe his actions. In Tieck's play Der gestiefelte Kater the fictional playwright loses control of his play, thus indicating the existence of a higher authority directing him as a character. In each case the narrator loses control of his

narrative, which has moved to a higher stage and turns back consciously on the previous one. The possibility of infinite regress is again present, particularly in Tieck's dramatic work where this technique is used for comic effect (37). Whereas the narrator losing his position in this way could be exploited as a disorientating device (and this was undoubtedly one of Tieck's main aims) it also has positive aesthetic value. The devaluation of one narrative level leads to the awareness of a higher level, and the work is 'potenziert'.

Belgardt writes of Schlegel's theory of 'Parekbase':

Verhüllte Parekbase bedeutet wohl mehr als blosse Illusionszerstörung, gemeint ist damit vielmehr eine Art der Darstellung, die sogleich Kritik der Darstellung und des Dichtungsvermögens ist, also potenzierte Darstellung, höchste Antiform. (38)

It is important to remember, however, that his theories were not necessarily put into practice by the Romantic writers. In many Romantic works one can detect the direct form of 'Parekbase', in conjunction with the conscious exploitation of the fictional levels within the work. The narrator (the principle of construction within the narrative) may directly step forward and give his opinion of his narrative and discuss with the reader the process of narration. The reader is presented with the narrator's opinion. This is the case in one of Schlegel's own works, Lucinde, in which the narrator directly comments on the narrative (39). The Romantic narrator is a conscious narrator, he is aware he is narrating, and is inclined to make his reader aware of it too. He does so by stopping the action and addressing the reader directly, for example in Hoffmann's Der goldne Topf, Der Sandmann, Prinzessin Brambilla, Der Artushof and Der Feind (40). This kind of self-conscious discussion is also found in Arnim's Wintergarten and Raphael und seine Nachbarinnen, where the narrator also refers to the situation of writing, and in the novel Godwi where the narrator discusses his narrative with the characters, and also the theory and the philosophy of the novel as a literary form

(41). In Tieck's work, the character Peter Lebrecht discusses the literary merits of his present book, and also another projected book, namely the stranger's biography, for which he writes down possible beginnings (42). Hoffmann's Berganza, on the other hand, draws specific attention to the difficulties of the author:

Es hört sich ganz bequem zu, aber der Erzähler keucht und schwitzt, um all die Wunder, all die seltsamen Abenteuer, von denen sein Gemüt befangen, gehörig in Worte und wohlgebaute Perioden zu fassen. (43)

and the narrator of Meister Johannes Wacht prefixes one particular description with the remark:

Mag hier doch eine kleine Andeutung stehen, die sich später vielleicht nicht füglich einschieben lassen würde. (44)

thus emphasising the fact that he is constructing the story, to the best of his conscious ability.

The narrator in Prinzessin Brambilla ironically criticises such statements of opinion by the individual telling the story:

Selten vermögen Autoren (here this is to be interpreted as fictional authors) es über sich, dem Leser zu verschweigen, was sie bei diesem oder jenem Stadium, in das ihre Helden treten, denken; sie machen gar zu gern den Chorus ihres eignen Buchs und nennen Reflexion alles das, was zwar nicht zur Geschichte nötig, aber doch als ein angenehmer Schnörkel dastehen kann. (45)

This quotation is interesting in that it directly links the indirect, theoretical concept with the direct, often humorous and sometimes self-indulgent practice, by interpreting the latter as masquerading as the former. Also noteworthy is the fact that Hoffmann uses Schlegel's terms 'Chorus' and 'Reflexion', though in an ironic way (46).

The next level of self-awareness or 'Potenz' within the work, once the narrator becomes aware of himself narrating, would occur on the level of the characters within the work. In many Romantic works the characters

discuss the narrative process with the narrator or among themselves. Hoffmann's Berganza, for example, remarks to the narrator:

So wirst du z B ohne Zweifel unser heutiges Gespräch aufschreiben und drucken lassen, weshalb ich mich denn bemühen will, meine beste Seite herauszukehren und so schön zu sprechen, als es mir nur möglich ist. (47)

The characters in Hoffmann's Die Irrungen protest in the sequel Die Geheimnisse about the publication of the former and threaten Hoff, who appears in Die Geheimnisse as the author of Die Irrungen, with violence if he continues to publish their adventures (48). In Tieck's Peter Lebrecht, the characters in the work do not want to be characters in the projected 'inset work' to be written by the stranger (49).

The narrative device whereby the story is seen as 'true' and the characters as 'real' is not new, of course, but the Romantics exploited their awareness of fictional levels to give this convention new and subtle connotations. In talking about the narrative and about themselves as characters in a narrative, the characters show an awareness of their own fictionality. They are not 'real people', they are characters in a novel, and aware of themselves as such. This is particularly true of supernatural characters. In Klein Zaches Prosper tells Balthasar:

Du magst dich wohl über meine Reden verwundern, dir mag überhaupt manches seltsam an mir vorkommen. Bedenke aber, dass ich nach dem Urteil aller vernünftigen Leute eine Person bin, die nur in Märchen auftreten darf, und du weißt, geliebter Balthasar, dass solche Personen sich wunderbarlich gebärden und tolles Zeug schwatzen können, wie sie nur mögen, vorzüglich wenn hinter allem doch etwas steckt, was gerade nicht zu verwerfen. (50)

Leonhard has the same problems in Die Brautwahl:

So werden doch viele, die mit jenen Aesthetikern gleichen Sinnes sind, mich in der Geschichte gar nicht leiden wollen, da sie an meine wirkliche

Existenz nun einmal durchaus nicht glauben können.
(51)

In Prinzessin Brambilla Celionati reassures Giglio, who is worried about what reception awaits him in the palace, with the following:

Ihr dürft, o mein Prinz, nur daran denken, dass alles, was wir treiben, und was hier getrieben wird, nicht wahr, sondern ein durchaus erlogenes Capriccio ist. (52)

The question of what, and who, is 'real' is central to this work as a whole. As a result, the characters are not convinced that the others actually exist:

"Ich weiss", sprach der Capitan Pantalon, "ich weiss in der Tat nicht recht, wer ihr seid, schöne Dame! Oder vielmehr ich wage es nicht zu erraten, da ich so oft schnöder Täuschung erlegen. Prinzessinnen verwandelten sich vor meinen Augen in Putzmacherinnen, Komödianten in Pappendeckelfiguren und dennoch hab ich beschlossen, länger keine Illusion und Fantasterei zu ertragen, sondern beide schonungslos zu vernichten, wo ich sie treffe."

"So macht", rief die Dame erzürnt, "so macht mit Euch selbst den Anfang! Denn Ihr selbst, mein werter Signor, seid weiter gar nichts als eine Illusion!"

(53)

In Die Geheimnisse, the King of Candia's existence is denied (the Baron had met him in Die Irrungen); at best he may be a printing error (54).

In Tieck's novel, Peter Lebrecht emphasises that his story is true, but also states ironically that if he had died he would have had to continue writing from beyond the grave, something most unfashionable at that time (55). In Brentano's Godwi Maria writes the biography of a 'real' person, whom he subsequently meets, but these same individuals are aware of themselves as characters in the novel Godwi. Godwi talks about himself as a character to the fictional author, he says Maria did quite a good job in presenting him, but less so Ottilie and the old man. Maria, on the other hand, informs Godwi that he wrote the novel because of his love for Römer's daughter, to which

Godwi replies ironically that he supposes Maria would have liked to have had them all struck down by lightning. They discuss whether Godwi should have won Ottilie, something Maria refuses to accept:

Sie muten mir doch nicht zu, dass ich Ihnen Ottilien hätte zum Weibe geben sollen. (56)

Godwi says he should then have committed suicide, as the readers would have objected if he had been unfaithful to her and laughed if he had married her, unless Maria did a very good job in describing their love for each other. Maria replies that he would have had Godwi seduce her, but was under pressure from the publisher to finish the book (57).

In Hoffmann's Die Geheimnisse Schnüspelpold complains that he has been made an ambiguous character by Hff in Die Irrungen. He writes a vitriolic letter to Hff in which he asks:

Wie kommen Sie dazu mich dem Publikum so zweideutig darzustellen, dass ich für einen unheimlichen Kabbalisten gelten muss, der mit irgendeinem geheimnisvollen Wesen in seltsamer Verbindung lebt? (58)

In Prinzessin Brambilla Celionati also complains about his role:

Aber ich sage euch, als mich der Dichter erfand, hatte er ganz was anders mit mir im Sinn, und wenn er es mitansehen sollte, wie ihr mich manchmal so gleichgültig behandelt, könnte er gar glauben, ich sei ihm aus der Art geschlagen. (59)

There is a deliberate contradiction inherent in these examples in that the narrator and the characters are shown both to be fictional constructs, and to have lives of their own. The characters grow beyond the narrator and their 'designated' fictional level and participate in their own creation by discussing the narrator's presentation of them. In this way the narrator again loses control of the narrative, which is raised to a higher level. In Nachtwachen Kreuzgang tells the mad "Weltschöpfer" to watch events until the end in order to catcall ("auspfeifen") his own creation:

"Pfeifen will ich" sagte der Mann trotzig, "hätte mich nur der Dichter nicht selbst mit ins Stück verflochten als handelnde Person; das verzeih ich ihm nimmer!"

"Um so besser!" rief ich, "da gibt es wohl gar noch zu guter Letzt eine Revolte im Stücke selbst, und der erste Held empört sich gegen seinen Verfasser. Ist das doch auch in der, der grossen Weltkomödie nachgeäfften kleinen nicht selten, und der Held wächst am Ende dem Dichter über den Kopf, dass er ihn nicht mehr bezwingen kann." (60)

This loss of control by the narrator has been considered above in terms of an expression of the Romantics' feelings of disorientation and of their concept of fragmentary form. In the specific context of their aesthetic theories, however, it is a positive reflection of the 'Potenzierung' of the work as a whole. The destruction of each level of fictional reality by means of 'Parekbase' only leads to another, deeper layer of fiction which takes the work to a higher stage of self-awareness. The process of fictionalisation of the figure of the narrator and his characters is here being used to take the work beyond any one simple narrative level (61).

REINTERPRETATION OF THE READER'S AESTHETIC ROLE

The demands placed on the reader were very great in the Romantic period. Even his great friend Arnim sometimes failed Brentano as a reader (1). Hoffmann especially asked much of his "geliebten Leser", while Tieck's Peter Lebrecht speaks of "den gefürchteten Leser" (2). In his Der gestiefelte Kater, the 'author' of the play is forced to come on to the stage to pacify the audience who are complaining about the way the play is progressing (3).

All Romantics were aware of the importance of communicating ("sich mitteilen"), and their concern with the truth of the inner vision, and with giving this inner vision form, was at least partly due to the awareness of the necessity of expressing an experience or feeling in such a way that others may experience it too:

Der Künstler muss, um uns zu rühren, um uns gewaltig zu ergreifen, selbst in eigener Brust tief durchdrungen sein. (4)

Caspar David Friedrich told the artist:

Schliesse dein leibliches Auge, damit du mit dem geistigen Auge zuerst siehst dein Bild. Dann fördere zutage, was du im Dunkeln gesehen, dass es zurückwirke auf andere von aussen nach innen. (5)

Sternbald sees this as the highest aim of art, as do the friends Ludwig and Ferdinand in Hoffmann's Die Automate (6). The problems involved in this are often discussed within the narrative, for example by the narrator in Der Sandmann, and Berganza in Nachricht von den neuesten Schicksalen des Hundes Berganza. At the end of Signor Formica the narrator leaves the reader with the following wish:

Indem ich von Dir, vielgeliebter Leser, scheide, wünsche ich recht von Herzen, dass die Freudigkeit, welche nun den Salvator und alle seine Freunde begeisterte, in deinem eigenen Gemüt, während du die Geschichte von dem wunderbaren Signor Formica lasest, recht hell aufgegangen sein möge. (7)

Schlegel's concept of presenting the presentation of a narrative was also an attempt to make the reader appreciate, and share, his position. In the essay 'Ueber die Unverständlichkeit' he writes:

Ich wollte es einmal recht genau nehmen, wollte die ganze Kette meiner Versuche durchgehen, den oft schlechten Erfolg mit rücksichtsloser Offenheit und Redlichkeit bekennen und so den Leser zu einer gleichen Offenheit und Redlichkeit gegen mich selbst allmählich hinleiten. (8)

Romantic aesthetics have often been considered in terms of a learner perspective, similar to that considered in chapter two of this study. The Romantic author teaches the reader, here in an aesthetic context. The reader is made to see 'properly', that is, his vision is directed in a positive way in order that he may appreciate the work of art. This idea has been put forward by several critics with reference to the Romantics as a school, and particularly frequently with reference to Hoffmann's works (9). The Romantics are interpreted as trying to change the perception of art of their contemporary reader, who could in many cases be expected to approach the work with the attitude of the philistine which is itself criticised within the works. A clear illustration of this kind of educating process is given in Des Vetters Eckfenster, in which the narrator is taught by his cousin how to use his eyes properly. The prerequisite for an ability to appreciate the scene below the window in terms of an artistic tableau is

Ein Auge, welches wirklich schaut. (10)

In a way similar to the development of the learner perspective as a whole, however, no right and wrong interpretation is imposed on the aesthetic learner by the teacher figure in Romantic works. With reference to the three main narrative elements (author, narrator and reader), of paramount importance is the involvement and independent creativity of the individual subject. In Hoffmann's Des Vetters Eckfenster the narrator is taught to look for himself. The Vetter does not tell him what is

'right', he opens his mind to various possibilities (11). In Die Serapionsbrüder Theodor uses the image of a ladder, which the author must tempt the reader to climb (on his own):

Ich meine, dass die Basis der Himmelsleiter, auf der man hinaufsteigen will in höhere Regionen, befestigt sein müsse im Leben, so dass jeder nachzusteigen vermag. Befindet er sich dann immer höher und höher hinaufgeklettert, in einem fantastischen Zauberreich, so wird er glauben, dies Reich gehöre auch noch in sein Leben hinein, und sei eigentlich der wunderbarste herrlichste Teil desselben. (12)

The work is the reflection of an inner picture experienced by the author. Within the fictional world it is the reflection of an inner picture experienced by the narrator, and the aim of the work of art is to stimulate an inner picture in the mind of the reader. Novalis called art "Gemütererregungskunst" (13). In Herzensergiessungen eines kunstliebenden Klosterbruders, the monk interprets the recipient's relationship to a work of art in terms of a personal experience of intense subjective involvement. He says of great works:

Sie sind nicht darum da, dass das Auge sie sehe, sondern darum, dass man mit entgegengekommendem Herzen in sie hineingehe, und in ihnen lebe und atme. (14)

The reader, or recipient, must also give of himself, and in doing so participate in the creation of the work. By means of this participation the reader is made part of the process of 'Sympoesie'. In this context Schlegel compared two kinds of relationship to the reader by the author:

Der analytische Schriftsteller beobachtet den Leser, wie er ist; danach macht er seinen Kalkül, legt seine Maschinen an, um den gehörigen Effekt auf ihn zu machen. Der synthetische Schriftsteller konstruiert und schafft sich einen Leser, wie er sein soll; er denkt sich denselben nicht ruhend und tot, sondern lebendig und entgegenwirkend. Er lässt das, was er erfunden hat, vor seinen Augen stufenweise werden.

oder er lockt ihn, es selbst zu erfinden. Er will keine bestimmte Wirkung auf ihn haben, sondern er tritt mit ihm in das heilige Verhältniß der innigsten Symphilosophie oder Sympoesie. (15)

The author, and the narrator, do not merely provide the reader with information. Novalis and Schlegel saw their Fragments as the starting point for the reader - "Texte zum Denken", or "Anfänge interessanter Gedankenfolgen" (16). The reader is actively encouraged to use his own imagination and work on the text in his own right, rather than passively receive it. Hoffmann's idea was for the work to give the reader's imagination a jolt in order to stimulate independent production. In Die Serapionsbrüder Theodor offers the following opinion on this subject:

Ich meine, die Phantasie des Lesers oder des Hörers soll nur ein paar etwas heftige Rucke erhalten und dann sich selbst beliebig fortschwingen. (17)

Eichendorff saw the roles of author and reader in a similar way:

Kein Dichter gibt einen fertigen Himmel; er stellt nur die Himmelsleiter auf von der schönen Erde. Wer zu träge und unlustig, nicht den Muth verspürt, die goldenen, losen Sprossen zu besteigen, dem bleibt der geheimnißvolle Buchstabe doch ewig todt und ein Leser, der nicht selber mit und über dem Buche nachzudichten vermag, thäte besser an ein löbliches Handwerk zu gehen, als so mit müßigem Lesen seine Zeit zu verderben. (18)

It is interesting in this context to consider the exchange between Jacob Grimm and Arnim concerning Arnim's novel Reichtum, Armut, Schuld und Busse der Gräfin Dolores. Jacob describes his first reaction to this work by means of an image of a child left on its own in the dark:

So wie es Kinder gibt, welche des Nachts nicht schlafen können, wenn ihnen die Mutter nicht die Hand in ihrer hält, z B bei meiner Schwester sonst, so vermisste ich auch eine solche Hand in Deinem Buch...

Arnim replies as follows:

Wenn auch ein Kind die Hand der Mutter zum Einschlafen haben muss, die meisten andern (begnügen) sich mit dem eignen Finger...., den sie in den Mund stecken, um daran zu saugen. (19)

The Romantic reader is also left on his own (often in the dark).

In the discussion in Die Serapionsbrüder on Der Kampf der Sänger Cyprian is praised by Lothar for not reproducing the songs of the 'Minnesänger'. Lothar says:

Eben dass du das nicht tatest, sondern es der Fantasie des Lesers überliessest sich die Gesänge selbst zu dichten, gereicht dir zum grossen Lob. (20)

Later, Theodor is very negative in expressing his opinion on narratives in which the reader is given all the answers:

Nichts ist mir mehr zuwider als wenn in einer Erzählung, in einem Roman der Boden, auf dem sich die fantastische Welt bewegt hat, zuletzt mit dem historischen Besen so rein gekehrt wird, dass auch kein Körnchen, kein Stäubchen bleibt, wenn man so ganz abgefunden nach Hause geht, dass man gar keine Sehnsucht empfindet noch einmal hinter die Gardinen zu kucken. (21)

In Brentano's Der Sänger the narrator refers to her material as pearls, which she asks her fictional reader to collect and string together (22).

When seen in this context, it becomes clear that the lack of adequate information provided to the reader, often rendering him unable to fully understand events, is not merely the reflection of a desire to induce disorientation, it is also in keeping with the Romantic concept of 'das Unendliche'. If the reader can explain or understand everything then the work would be something 'finished'. Fragmentary narrative and narrative perspective are therefore used to keep the reader thinking, he is not 'given' all he needs or wants in the actual work, he must participate in the creative process and finish the work himself, both as he is reading, and after he has finished reading. The lack of complete

information could disorientate, but it was also a challenge to the reader. The above quotation from Eichendorff specifically states that if the reader fails to respond to this challenge, the work will have no meaning for him (23).

Many authors do not play fair, of course. They deliberately make it difficult to learn (24). We have seen how the narrator may lose his status within the narrative due to his inability to provide adequate information, for example in Der Elementargeist where the narrator admits:

Ich komme nun zu einem Moment, von dem ich in der Tat nicht weiss, ob es mir gelingen wird, ihn dir darzustellen. Mag deine Phantasie meine Worte beleben! (25)

The narrator may also lose status due to the unreliability of the information he provides, for example as a result of distortions from within and from without his own mind (26). This again stimulates the reader to independent production. The reader must learn in spite of the narrative perspective. Thus, the narrator is used in a negative way, in a sense, but in order to achieve a positive result: this loss of status, and the resulting need for the reader to take over his function within the narrative, is in this context an illustration of the process of 'Potenzierung'.

The Romantic reader represents the highest level of 'Potenz' in the work, having initially occupied the lowest position of complete ignorance of the fictional world created. He must analyse and rise above all the perspectives presented in the work, usually in the form of a conflict or contrast. Schlegel describes this process as follows:

Kritisieren heisst, einen Autor besser verstehen, als er sich selbst verstanden hat.

Der wahre Kritiker ein Autor in der 2t Potenz. (27)

And, similarly, Novalis writes:

Der wahre Leser muss der erweiterte Autor seyn. Er ist die höhere Instanz, die die Sache von der niedern

Instanz schon vorgearbeitet erhält...wenn der Leser das Buch nach seiner Idee bearbeiten würde, so würde ein 2ter Leser noch mehr läutern. (28)

In other words, critical and creative reading of a work, which was made possible by the new, fragmentary Romantic form, raises it to a higher 'Potenz'. In Die Serapionsbrüder the friends are the fictional listeners, the actual reader is therefore the 'potenzierte' recipient as he is presented with the material and a first reaction to it. Ideally, according to Novalis, each reading should take into account previous ones and take the work a stage higher (29). This is possible as the work is seen as infinite; one can exhaust what the writer intended, but not the work itself:

Die Frage, was der Verfasser will, lässt sich beenden, die was das Werk sei, nicht. (30)

This quotation illustrates how the author is seen as merely the starting point or initiator (the "versteckte(-) Hebel") of the work.

The freedom to reread and reinterpret gives the reader power over and above both the narrator and the author. The Romantics were aware of reading as a free act; the reader can approach the work as he likes, in the same way as he can disagree with the interpretation given by any one character or narrator in the work:

Der Leser setzt den Accent willkürlich - er macht eigentlich aus einem Buche, was er will...Lesen ist eine freye Operation. Wie ich und was ich lesen soll, kann mir keiner vorschreiben.

"Ich meine, die Phantasie des Lesers oder des Hörers soll nur ein paar etwas heftige Rucke erhalten und dann sich selbst beliebig fortschwingen" (31)

The creative reception of the work of art is so personal that the work of art itself may become almost unimportant:

Mancher betrachtet ein Gemälde am liebsten mit verschlossnen Augen, damit die Fantasie nicht gestört werde. (32)

For Novalis, the reader is the "erweiterte(-) Autor" (33). The idea of the reader as a higher 'Potenz' leads

CONCLUSION

In critical studies of literary history it is generally agreed that such terms as 'Romanticism' have only limited validity, and are to be approached with caution. In this study Romanticism has been interpreted as a very general term, covering a variety of individuals, personalities, and thought. The diversity of 'The Romantic Movement' has led critics to qualify the idea of one single common thread uniting the different parts to a whole, and the Romantics have been sub-divided into different splinter groups, such as the Jena, Berlin, and Heidelberg Romantics, or, with regard to the central focus of each group, into philosophical and folk-tale Romanticism, and pre-Realism (1). There is undoubtedly a significant movement from Novalis and Schlegel's philosophical Fragments to Arnim and Brentano's folk-tales, from Tieck's Kunstmärchen to Arnim and Hoffmann's surrealist Märchen, and from Wackenroder and Brentano's reproduction of a simple, pious world to Hoffmann's satires of Berlin society, but the variety of the Romantic movement is in many ways a reflection of the open and labile nature of the Romantic psyche, which allowed each of these individuals to participate in and reproduce a wide range of experience (2).

A cohesion in Romanticism can be seen in the way in which Romantics experienced the world, and saw themselves within that world. These experiences were, again, personal and individual, according to background, personality and circumstances, but were similar in so far as each Romantic individual refused to accept the society he lived in, and at least attempted to create or aspire to a higher and better world, even if only as a personal escape route. Typical of the Romantic individual is the feeling of being an outsider, of seeing things differently to others, and this, I have argued, led to a contradictory mixture of egoism on the one hand, and extreme insecurity and feelings of inadequacy on the other.

Another dichotomy central to Romantic experience was the way in which this longing for the simplicity of the Golden Age - conceived as a higher, utopian world, or perceived in the distant past of the Middle Ages, or in the peasant life of the contemporary world - was coupled with a high degree of sophisticated, intellectual self-awareness. This was an important source of the Romantic sense of incompleteness, and an important contributory factor to the ironic stance of the Romantics to themselves and to their work.

From the basis of a consideration of the historical background to this period I have argued that this general 'Weltanschauung' (in particular the feelings of isolation, of experiencing the world differently to the mass of society, and of being attacked by that society in an aggressive way) compounded with other factors (such as religion, and in particular with the Idealist philosophies of Kant and Fichte) to lead to the notions of Self, and of the relationships of Self to others, and of Self to world, becoming problematical for the individual. The concept of perspectivism as analysed in this study is in itself an articulation of the awareness that perception is dependent on the interaction of each particular subject and object. This awareness was thrust upon the Romantics, and engendered the individualistic outlook which is so central to their world experience. The individual's personal relationship with the world was not allowed to become itself a central point of reference or orientation, however: the Romantics exploited the subjectivity and relativity of each subject/object relationship to demonstrate how each was a fluid mediator of an infinite range of experience (3).

An awareness of the philosophical thought of the age is important in order to understand the starting point and basis of Romantic thought. The Romantics themselves went on to widen contemporary philosophical debate by bringing into play their growing conviction of the fragmentary and the mysterious nature of both the Self and the world. They were affected by and contributed to

the contemporary concern with the 'sciences' which explored the supernatural within the psyche, and the 'magical' sides of other sciences (of which optics and mining would be two examples) (4). Once again it is true that reaction to these ideas varied greatly; one may compare Novalis' concept of Magic Idealism with the daemonic forces presented in the works of Tieck and Hoffmann. For all these writers, however, such phenomena represented a key to hidden realms; to a deeper and more intense experience of the world. This area of Romantic study is one more reflection of an overriding concern to open up debate, rather than to state definite opinions or come to any conclusions; the Romantics were looking for new questions, rather than for answers to the old ones. The interest in what one cannot explain or understand was, for them, an attempt to broaden the concepts of Self and world, and their awareness of influences acting on each put in further doubt the integrity of the individual relationship of the two elements. The Self becomes unable to understand - or rely on - itself, others, or the world it perceives beyond itself. In this way, philosophical and metaphysical speculation led the Romantics into the realms of psychology; their works became an attempt to understand the relationship of Self to Self and of Self to world (5).

The feelings of disorientation and alienation suffered by the Romantic individual in the Germany of the late eighteenth and early nineteenth centuries caused him to use his art as an attempt to find security, and his work may be interpreted in terms of a statement of this search, rather than in the purely negative sense of an escape from the contemporary, uncongenial world. This security was not forthcoming, however, and the search became a permanent state, giving rise to the Romantic experience of striving for the infinite, for a goal which can never be reached, which again results in a permanent state of incompleteness, and of longing (6). To give up this striving is to succumb to despair; a situation reflected in such works as Wackenroder's Der nackte

Heilige, Tieck's William Lovell, Bonaventura's Nachtwachen, and in the mad artist figures in Hoffmann's works (7).

This new 'Weltanschauung' was reflected within the narrative works of the period by means of the reproduction of fragmentation within the narrative form. In this context we have considered briefly such literary devices as leitmotive and symbols, whose reinterpretation can be seen as reflecting the loss of the representational power of generalisation; there are no absolutes nor generally valid truths, merely individual perceptions and interpretations. Our main consideration, however, has been a systematic analysis of the exploitation of the narrating figure, narrative perspective, and, most generally, narrative form in the short prose works of the German Romantics, and in this I have adopted a different approach to previous studies (8).

This line of approach has taken the form of an analysis of the central relationship of teller and tale: central due to the fact that the interaction of subject and object is crucial to all aspects of Romantic thought and understanding. With specific reference to prose this results in an awareness of the process of individual mediation inherent in all narrative reproduction, just as in the existential experience it presents. The narrative situation is therefore a paradigm of the kind of existential awareness which was being forced on the Romantics, and it is for this reason that we have, particularly in chapter one, considered it in this context. What is being told must always depend on who is telling; this awareness focusses the recipient's attention firmly upon the figure of the teller, whose individual views we must interpret. The awareness that the narrative form tells us about the teller - this can be the narrator or, in conversations, and also in Free Indirect Style, the characters - means that the construction of perspective becomes the central focus of the narrative. The Romantics emphasised this process by means of exaggeration; by multiplying the number and type of narrative media in order to increase the subjectivity,

relativity, and the fragmentary nature of the presentation of events; using these progressive layers of mediating subjects to push events ever further away from any idea of 'direct' reproduction. The use of the narrative form to convey an existential statement is, I would argue, comparable to Schlegel's assertion that in the Novelle form (that is, in the shorter prose form), what is being said is not so important as the way in which it is said, due to the fact that the narrator is trying to interest the reader in a trivial incident (9). Schlegel argues that the shorter narrative forms are capable of presenting the subjectivity of perspective in a subtle, indirect way, as opposed to the overtly self-conscious form of the novel (one may consider here the Romantics' 'model' novel Wilhelm Meister, and their own products, such as Heinrich von Ofterdingen, Godwi, and Kater Murr, all of which are examples of stylized self-presentation).

In an attempt to characterise the Romantic narrator I have traced a schema of narrative situations exploited by the Romantics, and certain important similarities and recurring features have become evident. Significantly, the Romantic narrator may best be characterised by means of a dichotomy. He is, on the one hand, freed of limitations, and is concerned to exploit his position of power over the narrative, the characters, and over the reader by reproducing various (and occasionally contradictory) narrative situations. On the other hand he is put in danger by this very freedom of losing control of the narrative (and consequently of losing the status his role as narrator traditionally accords him). This is the tightrope the Romantic narrator walks, and in this he represents within the narrative a similar state of contradiction to that embodied by the Romantic author.

In the study of the range of types of narrating subjects exploited by the Romantics in their writings it was found that both the first- and third-person narrators, and both peripheral and 'omniscient' narrators, personify the same sense of uncertainty and

ambiguity. The experience and perspective they present is subjective, relative and fragmentary; always open to question from any other different perspective. The narrative is a highly personal and individual statement on the world as the fragmentation of individual experience cannot be overcome. This was reflected in the overall form of the narrative, as constructed within the text by the narrator. The principle of construction of the fictional world in a Romantic work is the subjectivity, relativity and fragmentation of each individual perspective, and in this way, the narrative perspective determines the narrative form.

In addition we have identified ways in which the characters' and the narrator's perspectives are presented as inadequate, mistaken, distorted - even deliberately distorted. As a point of access into the fictional world, therefore, the narrator figure represents, and reproduces in his narrative, the dislocated relationship of the individual to himself and to the world. The elements of experience which may affect the information given, and the way in which it is given, are inevitably part of the experience described, and may even become the most important part.

I have emphasised throughout this study the range of the Romantic movement and the individuality of each writer, and have indicated the somewhat artificial and dangerous nature of any generalisation, such as 'Romantic narrative'. It is neither an accident nor an oversight that the titles of different authors crop up to differing degrees in each of the individual narrative situations described in chapter two, and these changes of emphasis themselves give insight into the particular styles of Romantic writing exploited by each individual author. Brentano's works all show evidence of his particular perception of self-presentation by virtue of the way in which the isolated and intense form of the first-person predominates (10). This form is also typical of Hoffmann's early works, and Tieck's early novels. It bears witness to the individualism of Romanticism, and to

its conception of the relationship of individual Self to the world. Arnim's works, on the other hand, demonstrate the Romantic understanding of the third-person 'traditional' storyteller narrative, which is associated with the folk- and fairy-tales Arnim, and also Brentano, sought to preserve, but which they also reinterpreted in a way which meant that the very strength of this narrative situation - its range and depth of perspective - becomes its downfall, and the 'omniscient' narrator is revealed to have the most subjective perspective of all. The kind of sophisticated third-person narrative which represents most clearly the innovations of Romanticism, in its self-conscious adaptation of layers of perspective, is found in the best works of Tieck, Hoffmann and Brentano. These writers experiment with the possibilities and limitations of each perspectual situation and break the boundaries between narrative situations and narrative levels.

The way in which the Romantics rendered fluid the borders between the first- and third-person forms may again be interpreted as the narrative transfiguration of existential experience. The first-person omniscience of the character-storyteller could at least in part be the narrative interpretation of the kind of insights perceived by Romantic thought to be afforded individuals on a higher level of existence (11). It is also a reflection of the existential necessity whereby the individual is forced to add to his experience to make any sense of its fragmentation.

What may be seen, when applied to the first-person form, as the direct reproduction in narrative form of an existential statement - in that the narrative is a reflection of how the existential relationship of individual to world is perceived - is expanded and intensified to an aesthetic statement in the third-person storyteller form (12). In a variety of the works considered, the narrator who does not share in - and is traditionally not limited by - the fictional world he describes, is progressively forced to follow the laws of that world. The narrative 'advantages' of extended

movement and knowledge are not permitted to overcome the existential experience of specificity, limitation and fragmentation described in the narrative, and presented in the narrative form. Rather than losing power, I have argued, the narrator here is losing status; a reflection of the way in which the levels or layers within the narrative construct are being exploited. The narrator may lose his position to another narrator, or, taking this one stage further, to another character. In this way, Romantic narrative gives form to the raw mass of fragmentary experience, but presents uncertainty on the aesthetic plane it creates, and in so doing demonstrates the subjectivity of all perspective.

The Romantics were too conscious of uncertainty and fragmentation to present conviction and wholeness in their works. Their artistic creativity is based upon an overriding feeling of disorientation, and in their exploitation of the narrator figure they attempted to demonstrate the impossibility of producing any statement of certainty. For this reason, no questions are answered in Romantic narrative, rather, interpretative possibilities are presented. On its most straightforward level, the choice for the reader is between a supernatural and a rational approach to events. This is an ambiguity commonly associated with the works of the Romantics, although in some instances the supernatural seems to be given predominance over the rational, the latter being criticised as wrong and philistine. Narrative ambiguity is employed with far greater subtlety, however, as an integral part of many of the best examples of Romantic prose, for example Der Runenberg and Der blonde Eckbert, Geschichte vom braven Kasperl und dem schönen Annerl, Die Majoratsherrn, and Der Sandmann and Das Fräulein von Scuderi. A range and variety of questions are raised by these works, but a common thread is the fact that what is at stake is simply how to interpret events, and, how are the interpretative categories we use to pigeon-hole experience themselves to be interpreted.

With reference to aesthetic theories I have attempted to portray the 'positive' side to the narrative techniques exploited by the Romantics. To interpret these works in terms of a reaction to contemporary experience is a starting point, justified with reference to the central concept of Romanticism whereby the subject (acting here as a medium) gives of itself in the presentation of its own experience. In such a work of art it is impossible to separate the creator from the creation; the work is a statement of an individual reaction, or rather, of an inter-action. This, when combined with the reproduction of the process of mediation within the fictional world, results in a form of narrative in which the telling enhances the tale. The existential inadequacies of individual perception produce a heightened state of aesthetic transfiguration which increases with each new level of mediation (13). In aesthetic terms, therefore, the perspectivisation of reality is more satisfying, more challenging. The stories within stories, the progressive distance of the teller from the events of his tale, which render the 'accuracy' of the information progressively more questionable, open up the work to the infinite, as they prohibit any sense of completion or finality. The 'oral' forms, in which a story is told, such as the folk-tale and the Novelle, are particularly appropriate media, and the conception of them by Schlegel and other theorists as particularly Romantic forms may be understood in this way (14).

The subjective nature of the aesthetic construct is balanced in Romantic art by an awareness of form, and this may be interpreted as illustrative of the way in which the interaction of subject and object is also - and, I would argue, is by extension - the basis for artistic creation. Art must be an independent, formal (objective) statement of the true expression of an inner (subjective) experience. In this context, therefore, the narrative form acts as a counterpoint to the narrative perspective. By virtue of the equality it enjoys with the

subject, however, it is in itself equally subjective.

The self-conscious nature of the narrative process (whereby the subject presents itself) lends itself to the exploitation of fictional layers or levels, which then raise the work progressively higher. Taken to its logical conclusion, in parallel to the Romantic dichotomy of self-indulgence and self-criticism, this self-awareness and consequent self-presentation results in the conscious fictionalisation of the narrative construct, and the exploitation of such techniques as Free Indirect Style, whereby the narrator experiments with his own status, and with that of his characters, to make the work operate on more than one level.

It is in these forms that one can identify most clearly the conscious manipulation of the narrating figure and the narrative form. This has been justified with reference to the existential experience of the Romantics; but it must also be related to their concept of art and aesthetics. The identification of these concerns in the theoretical statements of the authors considered in this study may therefore be interpreted as the aesthetic justification for our method of approach (15). By considering the same phenomenon from these two angles (existential and aesthetic) I have tried to identify Romanticism as a complex reaction to the world and to the artistic mode of expression. If I may use my own argument as a defence, I would submit that, as angles of interpretation, each is equally valid, while being equally subjective, relative, and fragmented.

The Romantic exploitation of narrative perspective had important consequences for the reader, and for the way in which he is made to approach the work. The ambiguous, open-ended structure of the narrative is intended to make the reader exploit the same kind of freedom as is demonstrated by the narrator within the narrative structure. The narrator cannot or will not simply provide the reader with answers. We have seen how the reader may be teased along in a benign process of initiation, or may be left without any point of

reference, and may even be provoked by means of an aggressive campaign of disorientation. In all instances, he is made to share the experiences presented in the fictional world. For this reason, none of the works studied may be seen as comfortable reading, they are deliberately provocative. Rather than help or expect the reader to supply answers, however, they make him aware of questions, they attempt to broaden his perspective of himself and his relationship to events within the narrative, and consequently to the world in general. He is made to interpret, and this interpretation rebounds on him; it says as much about him as about the events he is interpreting. The reader's perspective is revealed, therefore, to be open to the same influences as those of the narrator and the characters. He is made aware that his reaction is only one possible perspective, and that he shares the inability of the characters and the narrator to overcome the fragmentation of experience presented in the work. Consequently, the Romantic reader's position is a precarious one, but, at the same time, it is one which offers tremendous creative scope, to the point where the reader may even take over the position of the narrator, thus taking to a logical conclusion the loss of status of the narrator. The information the reader is given in the form of the text is the starting point for his own creative imagination, he must create his own picture (as must the narrator). It is how the reader reacts to the narrative (the source or starting point) that will take the work to the next level of 'Poesie' (16). This dichotomy of existential insecurity and aesthetic freedom is thus one which is shared by the Romantic author, narrator, characters and reader.

In global terms I believe it would be possible to say that any work of art should operate on different levels. It should present an individual reaction to the world; it should reflect a more general experience which the reader can share through its articulation in aesthetic form; and it should stand on its own as a beautiful work of art - a

representation of a higher plane of existence. With reference to the first two principles, I would contend that the Romantic experience of reality corresponds to a large extent to our own. The Romantic generation was perhaps the first to become exposed to a sense of fragmentation and of existential 'angst', and it is in this way that the modern reader may feel most able to respond to their works. With reference to the third, purely artistic sense, I would argue that the Romantics created a new concept of art, with which the modern reader may also readily identify. Schlegel himself interpreted Romanticism as an element of poetry in general, and explicitly rejected the notion of reducing the ideas he was presenting to a particular 'school'. His theoretical writings cover literature in general, and his theories of the Novelle and the novel are attempts to characterise literary forms per se. In this way it should be possible to generalise the particulars of this study, and use the structures identified within Romantic prose as a possible angle of interpretation for all narrative (17).

Manuskript der Philosophie
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ABBREVIATIONS FOR PERIODICALS
USED IN THE FOOTNOTES AND BIBLIOGRAPHY

| | |
|-------|---|
| CG | Colloquia Germanica |
| DU | Deutschunterricht |
| DVJS | Deutsche Vierteljahresschrift |
| EG | Etudes Germaniques |
| Euph | Euphorion |
| GQ | German Quarterly |
| GR | Germanic Review |
| GRM | Germanisch-Romanische Monatsschrift |
| GSR | German Studies Review |
| JbfdH | Jahrbuch des freien deutschen Hochstifts |
| JbGV | Jahrbuch des Goethe-Vereins |
| JbdSG | Jahrbuch des Schiller-Gesellschaft |
| JEPG | Journal of English and German Philology |
| JHI | Journal of the History of Ideas |
| Mh | Monatshefte |
| MHG | Mitteilungen der E T A Hoffmann-Gesellschaft |
| MLN | Modern Language Notes |
| MLQ | Modern Language Quarterly |
| MLR | Modern Languages Review |
| NGS | New German Studies |
| PMLA | Publications of the Modern Language Association of America |
| PP | Perspektiven der Philosophie |
| WB | Weimarer Beiträge |
| ZfAaK | Zeitschrift für Aesthetik und allgemeine Kunstwissenschaft |
| ZfdP | Zeitschrift für deutsche Philologie |
| NF | Neue Folge |
| NS | Neue Serie |

FOOTNOTES

INTRODUCTION

- 1) Ludwig Tieck. Schriften. Vol 6. Phantasmus. ed. Manfred Frank (Frankfurt am Main 1985). p25-6.
- 2) Schlegel 2/Athenäum Fragment 125. p185-6 also 4/p491 - letter from Schlegel to Novalis 26/10/1797.
- 3) Paul Kluckhohn. Das Ideengut der deutschen Romantik (Tübingen. 1966). p63.
- 4) See the characterisation of Hoffmann by Hippel quoted in Klaus Günzel. ed.. E T A Hoffmann, Leben und Werk in Briefen, Selbstzeugnissen und Zeitdokumenten (Berlin. 1976). (subsequently quoted as Hoffmann, Leben und Werk). p335.
- 5) Friedrich Schnapp. ed.. E T A Hoffmanns Briefwechsel (Munich. 1967). (subsequently quoted as Briefwechsel). 1/p88. 13/3/1796. This remark was part of an extract from a novel Hoffmann was working on at the time, Der Geheimnisvolle.
- 6) Friedrich Seebass. ed.. Clemens Brentano. Briefe (Nürnberg. 1951). (subsequently quoted as Briefe). 2/p388. January 1840 to Johann Friedrich Böhmer.
- 7) Schlegel 2/Athenäum Fragment 125. p185-6. References to Schlegel are to be understood as relating to Friedrich Schlegel. A W Schlegel is identified by his initials.
- 8) Hoffmann Briefwechsel 2/p68. 18/7/1815 to Speyer.
- 9) Friedrich Schnapp. ed.. E T A Hoffmann Tagebücher (Munich 1971) (subsequently quoted as Tagebücher) p259 13/1/1815.
- 10) Helene Kastinger Riley. 'Kontamination und Kritik im dichterischen Schaffen Clemens Brentanos und Achim von Arnims'. CG. 13 (1980). p352.
- 11) Novalis 2/p450. The use of 'Gemein-' is indicative of the importance of 'Gemeinschaft' as opposed to 'Gesellschaft'.
- 12) See Hans Eichner. Friedrich Schlegel (New York, 1970).

p27. Eichner here also refers to an incident in which Schlegel and Schelling accused each other of plagerism
 p78. Also see Hans Eichner, 'The supposed influence of Schiller's Ueber naive und sentimentalische Dichtung on F Schlegel's Ueber das Studium der griechischen Poesie', GR, 30 (1955), Bernd Bräutigam, Leben wie im Roman (Paderborn, 1986), p25 and Richard Brinkmann, 'Romantische Dichtungstheorie in Friedrich Schlegels Frühschriften', DVJS, 32 (1958), p345-7.

13) Ludger Grenzmann, ed., Klett's Geschichte der deutschen Literatur. Klassik/Romantik (Stuttgart, 1983), p108-110.

14) Knud Willenberg, 'Die Kollision verschiedener Realitätsebenen als Gattungsproblem in E T A Hoffmann's Der goldne Topf', ZfdP, 95 (1976), Sonderheft, p108-9.

15) Quoted by Otto Friedrich Bollnow, Unruhe und Geborgenheit (Stuttgart, 1953), p193.

16) Hoffmann SB p10.

17) Kreisleriana Nr 5: Höchst zerstreute Gedanken, Hoffmann FN p55.

18) Erscheinungen, Hoffmann SB p864.

19) Helene Kastinger Riley, Clemens Brentano, Sammlung Metzler 213 (Stuttgart, 1985), p112, Wolfgang Frühwald, 'Arnim und Brentano' in Karl Konrad Polheim, ed., Handbuch der deutschen Erzählung (Düsseldorf, 1981), Jürgen Walter, 'E T A Hoffmanns Märchen Klein Zaches' in Helmut Prang, ed., E T A Hoffmann, Wege der Forschung 486 (Darmstadt, 1976).

20) Schlegel 2/p329f.

21) Ritter Gluck, Hoffmann FN p14.

22) Arnim 2/p769.

23) Savigny criticised the "Auswüchse" in the style in a letter to Jacob Grimm 24/12/1824, quoted in Arnim 3/p767. William Grimm also criticised the style for overshadowing the treatment of the subject matter, see Reinhold Steig, ed., Achim von Arnim und die ihm nahe standen (Stuttgart and Berlin, 1894f), 3/p519.

24) Horst Dämmrich, 'Fragwürdige Utopie. E T A Hoffmann's geschichtsphilosophische Position', JEGP, 75 (1976), p505. 25) Brentano Werke 3/p567.

26) Hoffmann Briefwechsel 1/p408, 19/8/1813 to Kunz.

- 27)Hoffmann Briefwechsel 1/p445, 4/4/1814 to Kunz.
- 28)Fritz Martini, 'Die Märchendichtungen E T A Hoffmann's' in Helmut Prang, ed., E T A Hoffmann.
- 29)Kollektiv für Literaturgeschichte, Erläuterungen zur deutschen Literatur. Romantik (Berlin, 1977), p233.
- 30)Arnim 1/p486
- 31)Armand Nivelle, Frühromantische Dichtungstheorie (Berlin, 1970), p21.
- 32)Günther Busse, Romantik (Karlsruhe, 1982), p13.
- 33)Glyn Tegai Hughes, German Romantic Literature (London, 1979), p8-9.
- 34)Jakob Minor (ed), Friedrich Schlegel. Seine prosaischen Jugendschriften (Vienna, 1906), (subsequently quoted as Minor), 2/p200, Lyceum Fragment 115, Hans Eichner, ed., Friedrich Schlegel. Literary Notebooks (London, 1957), (subsequently quoted as LN), Fragment 1611, p163.
- 35)Minor 2/p307.
- 36)Schlegel 2/Athenäum Fragment 238, p204-5.
- 37)Nivelle, Frühromantische Dichtungstheorie, p125.
- 38)Brentano Briefe 2/pl1-12 to Phillip Otto Runge.
- 39)ibid. p14.
- 40)Willhelm Schellberg and Friedrich Fuchs, ed., Das unsterbliche Leben. Unbekannte Briefe von Clemens Brentano (Jena 1939) p246-7, to Bettine.
- 41)LN Fragment 332, also see Fragments 582, p72; 332, p48.
- 42)Schlegel 2/Athenäum Fragment 216, p198.

CHAPTER ONE

ROMANTIC WORLD EXPERIENCE

GENERAL BACKGROUND

- 1)This is true of the nineteenth century as a whole
- 2)Gerhart Hoffmeister, Deutsche und europäische Romantik, Sammlung Metzler 170 (Stuttgart, 1978), p15.
- 3)See, for example, Koppel S. Pinson, Modern Germany (New York, 1954), p48.
- 4)Nachtwachen p18.

- 5) Nachtwachen p18f, p62.
- 6) See above p8.
- 7) Horst S. Dämmrich, 'Fragwürdige Utopie' JEGP, 75, 1976, p505.
- 8) Josef Kunz, Die deutsche Novelle zwischen Klassik und Romantik (Berlin, 1966), p95-6.
- 9) Min Suk Chon-Choe, E T A Hoffmann's Märchen 'Meister Floh', Europäische Hochschulschriften Series 1, German Language and Literature 915 (Frankfurt am Main, 1986), p23-4.
- 10) Marianne Thalmann, Romantiker entdecken die Stadt (Munich, 1965), p74-5. See also footnotes 17 and 18 in this section.
- 11) Tieck 1/p809.
- 12) Hoffmann Briefwechsel 2/p264, 24 June 1820 to Hippel.
- 13) Hoffmann Novels p91.
- 14) Hoffmann Novels p387.
- 15) Hoffmann Novels p90-1.
- 16) Brentano 2/p776, Tieck 1/p39, Tieck 1/p717, Tieck 1/p252-3.
- 17) Tieck 1/p253.
- 18) Arnim 2/p55, Arnim 2/pl29, Arnim 2/p489.
- 19) Novalis 2/p446.
- 20) Wackenroder p241, also see Hoffmann Novels p356-8.
- 21) See, for example, Hans Eichner, 'The Rise of Modern Science and the Genesis of Romanticism', PMLA, 97 (1982), p19.
- 22) See Wolfdietrich Rasch, 'Zum Verhältnis der Romantik zur Aufklärung' in Ernst Ribbat, ed., Romantik, ein literaturwissenschaftliches Studienbuch (Königstein, 1979).
- 23) Immanuel Kant, Sämtliche Werke, ed., Karl Vorländer (Leipzig, 1921), Vol 5, p135, 'Beantwortung der Frage Was ist Aufklärung'.
- 24) Rasch, 'Zum Verhältnis der Romantik zur Aufklärung', p9. Hughes, German Romantic Literature, p7.
- 25) Schlegel 2/Ideen, Fragment 37, p259. This is an important component of Romantic individualism.
- 26) Hoffmann Briefwechsel 1/p51, 12 December 1794 to Hippel.

- 27) Brentano Briefe 2/p4, *ibid.* p3f.
- 28) See John Reddick, 'E T A Hoffmanns Der goldne Topf and its durchgehaltene Ironie', *MLR*, 71 (1976), p588.
- 29) see above p7-8.
- 30) Hoffmann Briefwechsel 1/p162, 25 January 1803 to Hippel. Hoffmann FN p459-60. See also the discussion of the name 'Kreisler' in Hoffmann Novels p352.
- 31) Käte Friedemann, 'Romantische Ironie', *ZfAaK*, 13 (1919), p271.
- 32) Wackenroder p232, also see p242.
- 33) Hoffmann Sp W p684.
- 34) Arnim 3/p39.
- 35) Hoffmann Briefwechsel 1/p173, 3 October 1803 to Hippel.
- 36) Hoffmann Briefwechsel 1/p78, 23 January 1796 to Hippel.
- 37) Friedrich Schiller, On the aesthetic education of man, ed., Elizabeth M Wiklinson and L A Willoughby (Oxford, 1967), sixth letter, para. 3ff, p30ff.
- 38) Tieck 2/p61.
- 39) Tieck 2/p76.
- 40) Nachtwachen p61-2.
- 41) Günzel, Hoffmann. Selbstzeugnissen, p157, Amelie Godin.
- 42) Hoffmann SB p533.
- 43) John Reddick, 'E T A Hoffmann' in German Men of Letters, Vol 5, ed., Alex Natan (London, 1969), p85.
- 44) Dämmrich, 'Fragwürdige Utopie', *JEGP*, 75 (1976), p508.
- 45) Arnim 2/p18.
- 46) Reddick, 'Der goldne Topf', *MLR*, 71 (1976), p584.
- 47) Hoffmann SB p534.
- 48) For example the case of the 'Orden des grügefleckten Tigers' in Klein Zaches, or, on a more serious note, the court of Irenäus in Kater Murr.
- 49) Arnim 2/p789,794.
- 50) Arnim 2/p264,789. Both characters are described as being "schwach genug" to give into pressure.
- 51) This was carried on by Wackenroder, see for example his essay on tolerance in art in Herzensergiessungen... 'Einige Worte über Allgemeinheit, Toleranz und Menschenliebe in der Kunst'.
- 52) Hoffmann SB p172,176,194. There is a similar comment on Dahlsjö p182. Klaus J Heinisch in Deutsche Romantik -

Interpretationen (Paderborn, 1966) sees Elis' problem as due to his social determinism. He over-emphasises the objective forces acting on Elis, and explicitly rejects subjective factors such as Elis' subjectivity and imagination, see pl48. These latter characteristics are very much part of all Hoffmann's artistic figures.

53)Hoffmann FN p569.

54)Nachtwachen pl8.

55)Hoffmann FN p360.

56)John M Ellis, 'Clara, Nathanael and the Narrator: Interpreting Hoffmann's Der Sandmann', GQ, 54 (1981), p84-5.

57)Reddick, 'E T A Hoffmann', German Men of Letters, p84-5.

58)Arnim 3/p363.

59)Hoffmann SB p273

60)Hoffmann FN p73,78. See Lothar Pikulik, Romantik als Ungenügen an der Normalität (Frankfurt am Main, 1979), p30f for a discussion of the theme of boredom.

61)Reddick, 'Der goldne Topf', MLR, 71 (1976), p84-5.

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1)Immanuel Kant, Kritik der reinen Vernunft, ed., Raymund Schmidt (Leipzig, 1926), Introduction, (subsequently quoted as Kritik), p22.

2)Novalis 2/p414, 2/p552 Frag. 118, 2/p415 Frag. 9.

3)Kritik p26.

4)Kritik p25.

5)Kritik p22.

6)Kritik der reinen Vernunft, zweiter Abschnitt, 'Von der Zeit', p86

7)ibid., erster Abschnitt, 'Von dem Raume', p73.

8)This excerpt from Goethe's 'Farbenlehre' is quoted by Frederick Burwick, The damnation of Newton: Goethe's Color Theory and Romantic Perception (Berlin 1986), p38.

9)Novalis 3/p256 Fragment 1013, also see 3/p97 2/p415, 3/p96-7 2/p611.

10)Novalis 2/p564 Fragment 200, also 2/p640 Fragment 445. See Manfred Momberger, Sonne und Punsch. Die Dissemination des Romantischen Kunstbegriffes bei E T A

- Hoffmann (Munich, 1986), p34.
- 11) Novalis 1/p280.
 - 12) Tieck 2/p336.
 - 13) Tieck 1/p419.
 - 14) Heinrich von Kleist, Sämtliche Werke und Briefe, ed., Helmut Sembdner (Munich, 1961), 2/p634.
 - 15) Tieck 1/p269.
 - 16) Tieck 1/p333, also 1/p338.
 - 17) Yvonne Jill Kathleen Holbeche, Optical Motifs in the Works of E T A Hoffmann (Göppingen, 1975), p69.
 - 18) Kritik p19-21.
 - 19) Kritik p20.
 - 20) Kritik p21.
 - 21) Kritik p55.
 - 22) Johann Gottlieb Fichte, Sämtliche Werke, ed., J H Fichte (Berlin, 1845), 1/p422. See also Novalis 2/p416-8.
 - 23) Henry D Aiken, The Age of Ideology (New York, 1965), p57.
 - 24) Novalis, Gesammelte Werke, ed., Carl Seelig (Zürich, 1945), (subsequently quoted as Seelig), 2/Fragment 724, p305.
 - 25) Novalis 2/p554.
 - 26) Tieck 1/p355.
 - 27) Tieck 1/p355.
 - 28) Tieck 1/p425-6.
 - 29) Tieck 1/p351.
 - 30) Tieck 1/p351-2.
 - 31) Tieck 1/p269.
 - 32) See above p35.
 - 33) Novalis 2/p546, 2/p272. Also see A W Schlegel, Kritische Schriften und Briefe, ed., W Kohlhammer (Stuttgart, 1962f), 5/pl00f. On Hemsterhuis, see Manfred Dick, Der Gedanke der Poesie in den Fragmenten des Novalis (Bonn, 1967), Chapter 7, p201f.
 - 34) Novalis 1/p326.
 - 35) Novalis, Schriften, ed., Paul Kluckhohn and Richard Samuel (Leipzig, 1929), 2/p329.
 - 36) Dick, Der Gedanke der Poesie in den Fragmenten des Novalis, p227.
 - 37) Novalis (1929 edition), 2/p546. Also see 3/p363.

- 38)Novalis 1/pl01-2.
- 39)Novalis 2/p436. Dick, p400 interprets the word "Zufälle" in the sense deriving from the verb "zufallen" in the sense of to 'happen'.
- 40)Tieck 1/p353-4, also Rosa p352.
- 41)Friedrich Wilhelm Joseph von Schelling, Sämtliche Werke, ed., K F A Schelling (Stuttgart and Augsburg, 1856f), Abtheilung 1, Vol 1, p317f.
- 42)Schelling, ed. cit., vol. cit., p318. See also p391 for the role of sleep.
- 43)'Von zwei Sprachen und deren geheimnisvollen Kraft', Wackenroder pl92. Wackenroder contrasts "dunklen Gefühle" with "Vernunft". The new organ of perception is described on pl93.
- 44)Tieck 1/p530, 534.
- 45)Tieck 1/p353-4.
- 46)Tieck 1/p350-1.
- 47)Tieck 1/p468.
- 48)ibid.
- 49)Tieck 1/p402.
- 50)Tieck 1/p252.
- 51)Tieck 1/p466. Also see Der blonde Eckbert, Tieck 1/p26.
- 52)Tieck 1/p326.
- 53)Nachtwachen pl08,75.
- 54)This stanza is quoted in Clemens Brentanos Gesammelte Schriften (9 vols), ed., Christian Brentano (Frankfurt am Main, 1852-5), but not in subsequent editions, see Brentano 1/pl069 (Nachwort).
- 55)Novalis 2/p271.
- 56)See above pl3-14.
- 57)See, for example, Novalis 2/p524.
- 58)Novalis 2/pl57, Fragment 151.
- 59)Schlegel 12/p32. Kluckhohn, Das Ideengut der deutschen Romantik, pl8, quotes a passage from Schlegel in which he refers to his philosophy as "Zentralismus", without, however, giving any reference to the source of this quotation.
- 60)Schelling, ed. cit., Abtheilung 1, Vol 2, pl3.
- 61)See, for example, Ideen zu einer Philosophie der Natur published 1797 and Erster Entwurf eines Systems der

Naturphilosophie published 1799.

62)Schelling, ed. cit., Abtheilung 1, Vol 10, p229: "Was ausser dem Bewusstsein gesetzt ist, ist dem Wesen nach eben dasselbe was im Bewusstsein gesetzt ist".

63)See, for example, Von der Weltseele, eine Hypothese der höheren Physik, published 1798.

64)Schelling, ed. cit., Abtheilung 1, Vol 10, p229.

65)Kluckhohn, p28. Kluckhohn again gives no reference to source.

66)Schelling, ed. cit., Abtheilung 1, Vol 3, p628.

67)Dick, pl23-4.

68)Novalis 3/p430. Schlegel 18/p299.

69)Dick, p246-7.

70)Novalis 2/p551-2. Fragment 118.

71)Novalis 2/p273.

72)Novalis 3/p247.

73)Friedrich Daniel Ernst Schleiermacher Werke, ed., Otto Braun and Johannes Bauer (Aalen, 1967), 'Ueber die Religion, dritte Rede', Vol 4, p313-4. For the Schelling quotation, see p46.

74)Brentano 2/pl39.

75)Novalis 2/p208.

76)Novalis 2/p422,547. 3/p429.

77)Dick, p467.

78)Schlegel 12/p408.

79)Schlegel 12/p333. See Alice A Kuzniar, 'Reassessing Romantic Reflexivity. The Case of Novalis', GR (1988), p79-80.

80)The concepts of dualism, polarity and of opposites are very important in this period.

81)Schelling, ed. cit., Abt.1, Vol.2, p459.

82)Kluckhohn, pl5f

83)Arnim 2/p25.

84)Dick, pl08. See Novalis (1929 edition), 2/p209.

85)Novalis 2/p554.

86)Dick, Chapter 8, p223f. p269.

87)ibid., p234-5.

88)ibid., Chapter 8, p223f.

89)Novalis (1929 edition), 2/p285.

90)Ingrid Kreuzer, Märchenform und individuelle

Geschichte (Göttingen, 1983), p21-2.

91)See above p42-3.

92)Tieck 1/p354.

93)Hoffmann Sp W p24-5.

94)H A Korff, Geist der Goethezeit, Vol. 4, (Leipzig, 1953), pl5.

95)Brentano 2/p236. Also see his letter to Phillip Otto Runge, Briefe 2 pl6.

96)See above pl7-18.

97)See above p6f.

98)Ernst Ludwig Offermanns, p260.

99)Brentano Briefe 1/pl44.

100)ibid., 2/pl63f, January 1816.

101)His 'Generalbeichte' was made in 1817.

102)Brentano Briefe 2/pl24.

103)See Kastinger Riley, Clemens Brentano, p53

104)Wackenroder p306.

FRINGE SCIENCES

1)See H J Hahn, 'G H Schubert's principle of untimely development. (Aspects of Schubert's Ansichten and its reverberations in Romantic literature)', GLL, 37 (1983-4), Peter Schmidt, 'Gesundheit und Krankheit in romantischer Medizin und Erzählkunst', JbfdH (1966), p204f, Maria M Tatar, Spellbound. Studies on Mesmerism and Literature (Princeton 1978).

2)Novalis 2/p416-8.

3)Hoffmann Tagebücher pl86, SB p26f. For a discussion of Hoffmann's knowlege in this area, see Karl Ochsner, E T A Hoffmann als Dichter des Unbewussten (Leipzig, 1936), p42f.

4)Ralph Tymms, The German Romantics (London, 1955), p351.

5)See Harvey Hewett-Thayer, Hoffmann. Author of the Tales (Princeton, 1948), pl92, William Arctander O'Brien, 'E T A Hoffmann's critique of Idealism: psychology, allegory and philosophy in Die Automate', Euph, 83 (1989).

6)Hoffmann Sp W p260.

7)Arnim 3/p758-9 (Nachwort).

8)Nachtwachen pl37.

9)Hoffmann SB pl43.

- 10)Tieck 1/p269.
- 11)See Kluckhohn, p15.
- 12)ibid. For the idea of an electrical current, see Hollins Liebeleben. Arnim 1/p31-2. See also Hans-Georg Werner, 'Die Erzählkunst im Umkreis der Romantik' in WB, 17 (1971), p103-5.
- 13)Tieck 1/p337.
- 14)Hoffmann SB p29. The individual in a somnambulistic state was also seen as open to higher insights - as more aware than in their waking state. See Ochsner, p69.
- 15)Hoffmann Novels p217-8. Medardus and Euphemie also discuss the possibility of Hermogen knowing their secret, due to his heightened perception in his present state of madness p117. In Prinzessin Brambilla there is also a reference to the "Diamantgrube" within us, without which life would be "maulwurfsblind" Hoffmann Sp W p260.
- 16)Arnim 2/p519-20.
- 17)Novalis 1/pl96f.
- 18)Tieck Phantasmus p84.
- 19)Hoffmann Novels p8. See also Tieck's essay 'Shakespeares Behandlung des Wunderbaren'.
- 20)Hoffmann Sp W p230.
- 21)ibid., p260.
- 22)Hoffmann FN p197.
- 23)Tieck 1/p758.
- 24)Tieck 1/p344-5.
- 25)Brentano 2/pl13.
- 26)Hoffmann SB p9-10,13,16.
- 27)Joseph Freiherr von Eichendorff, Sämtliche Werke, ed., Hermann Kunisch, Vol 8/1, Literaturhistorische Schriften, ed., Wolfram Mauser (Regensburg, 1962), 'Brentano und seine Märchen', p55, quotation from a letter written by Caroline von Güderonde.
- 28)Hoffmann, Leben und Werk, Hitzig p352.
- 29)Eichendorff, ed. cit., 8/1, p38.
- 30)Brentano 2/pl13.
- 31)Tieck 1/p425.
- 32)Tieck 1/p649.
- 33)Tieck 1/p323.
- 34)Tieck 1/p626-7.

- 35)Tieck 1/p333.
- 36)Tieck 1/p469.
- 37)Tieck 1/p470.
- 38)Tieck 1/p406,452. Also Mortimer p659.
- 39)Hoffmann Novels p335.
- 40)Tieck 1/p359,468.
- 41)Tieck 1/pl3-14.
- 42)Hoffmann Sp W p261.
- 43)ibid., p221.
- 44)Tieck 1/p380.
- 45)Arnim 2/p529-30.
- 46)Tieck 2/p74-5.
- 47)Tieck 1/p691.
- 48)Tieck 2/pl1 "fast ohne dass ich es wusste", p18 "wider Willen", "ich wusste selbst nicht...", p23 "ohne zu wissen was er tat...".
- 49)See Wulf Segebrecht, 'E T A Hoffmanns Auffassung vom Richteramt und Dichterberuf', JbdSG, 11 (1967), and Georg Reuchlein, Das Problem der Zurechnungsfähigkeit bei E T A Hoffmann und Goerg Büchner (Frankfurt am Main, 1985).
- 50)See Reuchlein, ibid., p31 and Segebrecht, ibid., p97f.
- 51)John M Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969).
- 52)John M Ellis, Narration in the German Novelle (Cambridge, 1974).
- 53)Arnim 2/p736.
- 54)Arnim 2/p742.
- 55)Arnim 2/p744.
- 56)Arnim 2/p752.
- 57)Arnim 2/p751.
- 58)Hoffmann Novels p26.
- 59)ibid., p36.
- 60)ibid., p270,273.
- 61)Hoffmann SB p527. In Der Sandmann Clara's explanation of Nathanael's fears also centres on the concept of a fixed idea, see Hoffmann FN p340-1,346.
- 62)Tymms, p385.
- 63)See above p49-50. On specialisation, see p25f.
- 64)Holbeche, p2. Holbeche also quotes the following passage from Hoffmann's legal work: "Dem im irdischen

- Leben befangenen Menschen ist es nicht vergönnt, die Tiefe seiner eigenen Natur zu ergründen", p2-3
- 65)Thalmann, Romantiker entdecken die Stadt, p19
- 66)See Reddick, 'Der goldne Topf', MLR, 71 (1976), p581f.
- 67)Arnim 2/p560.
- 68)Arnim 3/p222-3.
- 69)Tieck 1/p87.
- 70)Arnim 2/p254,256.
- 71)See, for example, Hoffmann Sp W p177-8, 180.
- 72)Hoffmann Sp W p149.
- 73)Nachtwachen p18,29f,33,105.
- 74)Nachtwachen p50.
- 75)Tieck 1/p565.
- 76)Tieck 1/p568.
- 77)Tieck 1/p451.
- 78)Tieck 2/p93-4.
- 79)Hoffmann Sp W p515.
- 80)Hoffmann Novels p62-3. Medardus feels he has become a new person since arriving in the town p90-1.
- 81)Hoffmann Novels p91.
- 82)Hoffmann Novels p163.
- 83)Hoffmann Novels p249,251.
- 84)We have already seen how the individual had become a collection of moods (see p59f). Here, the emphasis is on the ungenuine nature of moods and feelings the individual may adopt. The individual here is a collection of roles.
- 85)Tieck 1/p921. See also Hoffmann SB p44.
- 86)Tieck 1/p839-40.
- 87)Tieck 1/p457-8. Also Balder p347.
- 88)Also see Angelika, die Genueserin und Cosmus, der Seilspringer. Arnim 2/p669, and Die Bergwerke zu Falun. Hoffmann SB p186-7,191.
- 89)Brentano Briefe 1/p144, to Arnim.
- 90)Tieck 1/p371, also Rosa p451.
- 91)Arnim 2/p487f, the group learn a "vornehmes Wesen". Also see p491 Cornelius, p494,518 Bella, p500f Bella and Karl.
- 92)Arnim 3/p201f.
- 93)Arnim 3/p20f.
- 94)Tieck 1/p95.

- 95)Tieck 1/p620.
- 96)See Reddick, German Men of Letters, p96.
- 97)William's father is exploited by Waterloo, and also by Burton who is in league with the former's lawyer in the case of disputed property and land. See, for example, 1/p325f, 517f.
- 98)Tieck 1/p622.
- 99)See Tieck 2/p21, Bertha, p21,22,23,24, Eckbert.
- 100)See Tieck 1 p287-8,292f,593.
- 101)Tieck 1/p689.
- 102)Tieck 1/p427f,423,424,546,549f.
- 103)Hoffmann Novels p68,65,67-8.
- 104)See, for example, Hoffmann Novels p74-5,193-4.
- 105)Arnim 3/pl75,179,222.
- 106)Tieck 1/p55-6.
- 107)Hughes, pl21.
- 108)Lee B Jennings, 'Blood of the Android: A post Freudian perspective on Hoffmann's Der Sandmann' Seminar, 22 (1986), pl05-6.
- 109)Nachtwachen pl19-20.
- 110)Nachtwachen pl20.
- 111)Nachtwachen p22.
- 112)Nachtwachen p33f.
- 113)Nachtwachen p76, where man is seen as a construct of layers of masks, also p77.
- 114)Tieck 1/p598.
- 115)Tieck 1/p563.
- 116)Tieck 1/p402.
- 117)Hoffmann Sp W: Aline/Dörtje p794-5, the Lämmerhirt children p798, Frau Lämmerhirt p805.
- 118)Hoffmann FN p268.
- 119)Hoffmann Novels p250, Sp W p458. Hoffmann was very interested in mechanical toys and figures, and this is to some extent reflected in the characters of Krespel in Rat Krespel and Drosselmeier in Nussknacker und Mausekönig. For Hoffmann's attitude to this area of science, see Silvio Vietta, 'Das Automatenmotiv und die Technik der Motivschichtung', MHG, p27-32 and William Arctander O'Brien, 'E T A Hoffmann's critique of Idealism: Psychology, allegory and philosophy in Die Automate',

Euphorion, 83 (1989), esp. p370-2. The idea of possible confusion between man and machine, animate and inanimate being is always experienced as "unheimlich".

120)Nachtwachen p93.

121)Hoffmann SB p264. Gordon Birrell in an essay on magnetism as reflected in Kleist's work, 'Kleist's St. Cecilia and the Power of Electricity' GQ, 62 (1989), p81, writes that "altogether the Romantics felt comfortable with dualities, with ambiguity. They were not the first generation to acknowledge the unsteady nature of human perception, but they were the first to celebrate the enlarged sense of possibility that opens up when one confronts ambiguity and accepts it as inevitable." This, I feel, is too positive a statement, which ignores the sense of disorientation felt by Kleist, and by many of the Romantics.

122)Hoffmann SB p273. This is the argument used by Schmolling, and by the character Cardillac. See p61-2

123)Hoffmann FN p173.

124)Tieck 2/p18.

125)Tieck 2/p66.

126)Tieck 2/p76.

127)Arnim 2/p749.

128)Eichendorff, ed. cit., 8/1, p38.

129)Hoffmann Novels p274-6.

130)Hoffmann Novels p276.

131)Hoffmann Novels p59. In the church as Aurelie is to take her vows, Medardus thinks of killing her, then Viktorin appears and actually commits this act p281-2.

132)Tieck 1/p441.

133)Tieck 1/p355.

134)Tieck 1/p471.

135)Tieck 1/p291

136)Nachtwachen p35-6, also see p18.

137)Josef Kunz, Die deutsche Novelle zwischen Klassik und Romantik (Berlin, 1966) sees this as the main difference between the Novelle of the Classic and Romantic periods p59-60, 95-6.

138)This is criticised by Kunz. He sees it as destroying the sense of dramatic confrontation between man and fate,

and as a reflection of Romantic pessimism, *ibid.*, p65,78.
139) Fritz Martini, 'Die Märchendichtung E T A Hoffmanns' in E T A Hoffmann, ed., Helmut Prang, *Wege der Forschung* 486, (Darmstadt, 1976), pl61-2.
140) *ibid.*

OPTICAL INSTRUMENTS

- 1) Holbeche, pl2-55.
- 2) There is a reference in Kater Murr to the "Blödigkeit der Sinne" Hoffmann Novels p589. See Ulrich Stadler, 'Hardenbergs "poetische Theorie der Fernröhre"' in Die Aktualität der Frühromantik, ed., Ernst Behler and Jochen Hörisch (Paderborn 1987), p52f.
- 3) Johann Wolfgang Goethe, Gedenkausgabe der Werke, Briefe und Gespräche, ed., Ernst Beutler (Zürich, 1948-63), Vol 9, p564, no. 502.
- 4) See Werner Keller 'Goethe', in Handbuch der deutschen Erzählung, ed., Karl Konrad Polheim (Düsseldorf, 1981), p85.
- 5) Goethe, ed. cit., Vol 8 p519.
- 6) Arnim 3/p473.
- 7) Arnim 3/p252.
- 8) Hoffmann SB p877.
- 9) Ulrich Stadler, 'Die Aussicht als Einblick', *ZfdP* (1986), p514.
- 10) Arnim 2/p571,573. Hoffmann Sp W p746,783.
- 11) Holbeche, p2. Normal perspective is shown to be inadequate in Meister Floh, the eye is characterised as "stumpf" on p688,765,809,811, and is therefore unable to appreciate the full extent of the intricacy of the flea-show p698 in its normal state, which is described as "unbewaffnet" on p700. Peregrinus' "Sehnerven" are also too "grob" to see Meister Floh properly p717.

CHAPTER TWO

THE STRUCTURE OF ROMANTIC NARRATIVE

NARRATIVE FORM

1) See, for example Athenäum Fragment 116, which states that the poet's will must know no limits. Creative self-indulgence is something often associated with Romantic form, particularly in the Märchen form, and in the open, oral form of the works of Arnim. See Gerhard Rudolph, Studien zur dichterischen Welt Achim von Arnims (Berlin, 1958), e.g. p24 and Wolfgang Frühwald, 'Clemens Brentano und Achim von Arnim' in Karl Konrad Polheim, ed., Handbuch der deutschen Erzähler, p575. Also see Arnim 2/p448-9 on the necessity of giving the imagination free rein.

2) Tymms op. cit. p51.

3) Novalis, Seelig 2 pl21, Fragment 263.

4) Tieck, Schriften, ed., G Reimer (Berlin, 1928-54), Vol 10, p345.

5) Nachtwachen p62.

6) Robert Arnal Hutto, 'The Dear Reader', (unpublished dissertation, University of Washington, 1975), p27

7) Hoffmann, Leben und Werk, p325.

8) Heinz Hillmann, 'Ludwig Tieck' in Benno von Wiese, ed., Deutsche Dichter der Romantik (Berlin 1971), pl13.

9) Kastinger-Riley, Clemens Brentano, p58.

10) Hans-Georg Werner, Darstellung und Deutung der Wirklichkeit im dichterischen Werk E T A Hoffmanns (Weimar, 1962), p24-5. My emphasis.

11) Korff, Geist der Goethezeit, Vol 4, p604. Also see Norman Oliver, 'E T A Hoffmanns 'Romanticism': Assimilation and Adaptation' (unpublished dissertation, University of Edinburgh, 1983), pl7.

12) Gerhard Möllers, 'Wirklichkeit und Phantastik in der Erzählweise Achim von Arnims' (unpublished dissertation, University of Hannover, 1971), pl58. Wolfdietrich Rasch, 'Achim von Arnims Erzählkunst' in Deutschunterricht, 7 (1955), p38-55. Werner, 'Die Erzählkunst im Umkreis der

Romantik' WB, 17 (1971), see p88-9.

13)Writing on perspective, Lothar Hönnighausen, 'Maske und Perspektive. Weltanschauliche Voraussetzungen des perspektivischen Erzählens' GRM, 57 (NF 26), p298f, argues that it is a historical category, arising from and reflecting a specific 'Weltbild'. This is also the premise on which I am basing this analysis of the Romantics.

14)Thalmann, Romantiker entdecken die Stadt, p34.

15)Reddick, 'Der goldne Topf', MLR 71 (1976), p585, expresses the view that there is no single abiding reality in Hoffmann's works.

16)Wolfgang Preisendanz, Wege des Realismus (Munich, 1977), p19.

17)Thalmann, Romantiker entdecken die Stadt, p22. My emphasis.

18)Ludger Grenzmann, p137. My emphasis.

NARRATIVE PERSPECTIVE

The Importance of Telling

1)Tzvetan Todorov, 'Die Kategorien des literarischen Erzählens' in Bruno Hillebrand, ed., Zur Struktur des Romans, Wege der Forschung 488, (Darmstadt, 1978), p358.

2)Käte Friedemann, Die Rolle des Erzählers in der Epik (Berlin, 1910, reprinted Darmstadt, 1965), p26.

3)Percy Lubbock, The Craft of Fiction (London, 1921), p251. Franz K. Stanzel, Theorie des Erzählens (Göttingen, 1979), p15-38. See also Robert Scholes and Robert Kellogg, The Nature of Narrative (Oxford, 1966), p240f.

4)Silvio Vietta, 'Romantikparodie und Realitätsbegriff E T A Hoffmanns', ZfdP, 100 (1981), p575-6.

5)See Scholes and Kellogg, *ibid.*, p240.

The Importance of Seeing

1)Busse, p19-20.

2)See, for example, Helmut Motekat, 'Vom Sehen und Erkennen bei Hoffmann', MHG, 19 (1973), p22f, Lothar Pikulik, Romantik als Ungenügen an der Normalität, p293-4 (the artist figures in the works of Eichendorff and

Hoffmann are discussed), Reddick, 'Der goldne Topf', MLR, 71 (1976), p588f, Helga Slessarev, 'Bedeutungsanreicherung des Wortes: Auge. Betrachtungen zum Werke E T A Hoffmanns', Mh, 63 (1971), p358-71. Slessarev approaches the motif of the eye from the premise that it is, in fact, a passive mirror of reality p359, which has been given added connotations from the areas of religion, superstition and alchemy. She also puts forward the theory that Hoffmann may have been aware of this p368.

3)Hoffmann Novels p306.

4)Hoffmann FN p352. Touch can also have this effect, see FN p354.

5)Arnim 2/p738.

6)Hoffmann FN p183. The one similarity between Veronika and Serpentina is their blue eyes FN p188. Slessarev in the article above (f.n. 2) links hypnotism to the idea "dass das Sehen nicht nur ein aufnehmender Prozess sei, sondern dass der Sehstrahl vom Auge ausgehe" p360. This idea of sight as an active process seems to me to be very apt.

7)Tieck 2/p187.

8)In the duel scenes in Meister Floh with the two Mikroskopisten, the combatants exchange glances Sp W p746,783. Wolfgang Segebrecht has written an article on this first incident, pointing to a possible editorial error. See Wolfgang Segebrecht, '"Streiche" oder "Blicke"? Eine Konjektur zu E T A Hoffmanns Meister Floh', GRM, NF 19, 1969.

9)Arnim 2 p544.

10)Tieck 2/p100.

11)ibid., p101.

12)Hoffmann Novels p13,21,43,63, SB p184. Hoffmann Sp W p531. Hoffmann Novels p545.

13)ibid., p21-2,43.

14)Arnim 2/p474.

15)See Holbeche, p2, Pikulik, Romantik als Ungenügen an der Normalität, p303.

16)This point is made by Margaret E Atkinson in the introduction to Der blonde Eckbert in the Blackwell's

German Texts edition (Oxford, 1978) p xiii. She interprets this device as illustrating the 'intense vitality' of nature. This ignores the threatening aspect of man being watched in this way.

17)Hoffmann SB p745.

18)Hoffmann FN pl5.

19)Hoffmann SB p322.

20)Hoffmann FN p342.

21)Hoffmann FN p461-2.

22)Hoffmann FN p345. SB p552-3 Sp W p33-4; 690-1,709-10, 728,729-30.

23)Hoffmann Sp W p216,23.

24)Hoffmann FN p208.

25)Hoffmann SB p673,680,705-6; 931. Olivier's appearance is also important p683, as is the sight of Olivier and Madelon together p698. The importance of beauty is emphasised also in Die drei Nüsse, e.g. Brentano 2/p765-6, Die mehreren Wehmüller, 2/p689-90, and Der Runenberg Tieck 2/p67-8,70,77-8.

26)Hoffmann SB pl83.

27)Hoffmann SB pl51.

28)ibid., pl52.

29)See Gérard Genette, Narrative Discourse. An essay in Method (Oxford, 1980), pl87-8, and Seymour Chatmann, Story and Discourse (London, 1978), pl53f.

30)Chatmann, ibid., pl53f.

31)Stanzel, pl65.

The Subjectivity of Perspective

1)Hoffmann Sp W pl17. Theodor is always expecting the extra-ordinary. Similar characters are the Croatian nobleman in Die mehreren Wehmüller... p665f, the first narrator in Das Majorat and Cyprian in Die Serapionsbrüder who tells the Serapion story. The 'reisender Enthusiast' in Die Abenteuer der Silvester-Nacht and in Nachricht von den neuesten Schicksalen des Hundes Berganza is also characterised as someone who expects adventure, FN p256, FN p79. His inability to separate the events of his inner and outer life is similar to the approach to life of the

Majoratsherr in Arnim's story, in spite of his claims to the contrary. Arnim 3/p41. The old woman in Geschichte vom braven Kasperl und dem schönen Annerl has a particular philosophy of life, by which she judges all actions, and which is extremely subjective. In Arnim's work, the Majoratsherr claims he is not of this world Arnim 3/p41.

2)See chapter one for the motifs of the Philistine and the 'Automat'.

3)Hoffmann Sp W p506. Tieck 2/p88-91.

4)Arnim 2/pp702-5.

5)Knud Willenberg, 'Die Kollision verschiedener Realitätsebenen als Gattungsproblem in E T A Hoffmanns Der goldne Topf', ZfdP, 95 (1976), Sonderheft, p102. Also see Wolfgang Nehring, 'E T A Hoffmanns Erzählwerk: Ein Modell und seine Variationen', ZfdP, 95 (1976), Sonderheft, p8, who emphasises the importance of the belief in the supernatural.

6)Hoffmann FN p459.

7)Lothar Pikulik, 'Anselmus in der Flasche. Kontrast und Illusion in E T A Hoffmann' Euphorion, 63 (1969), p349, calls the supernatural a "Gegenstand des Glaubens". Serpentina repeatedly tells Anselmus to 'believe'. His imprisonment in the 'Kristall' is due to his doubt. See Hoffmann FN p187,201,230,240.

8)Hoffmann, Anselmus (and the snakes) FN p182-4, Veronika (and the 'Alräunchen') p205-6. Hoffmann SB p234. Hoffmann Sp W p52f. In Prinzessin Brambilla the narrator characterises his narrative as "Luftbilder" which he presents for those "mit Sehkraft begabt für dergleichen" Sp W p229. Arnim, e.g. 3/p39.

9)Hoffmann SB p22f,26.

10)Hoffmann SB p54.

The Relativity of Perspective

1)Hoffmann SB p768.

2)Hoffmann SB p884f.

3)Arnim 3/p227,244. Wackenroder p154.

4)Arnim 2/p741-2.

5)Hoffmann FN p334-5 cf p339,341; p351f cf 355-6.

- Brentano 2/p797-8.
- 6)Brentano 2/p792-3.
- 7)Hoffmann SB p39.
- 8)Tieck 2/p94-5,95-7.
- 9)Hoffmann SB p429-30.
- 10)Hoffmann Das Majorat FN p503,510,513,516,517-8. Der Elementargeist Sp W p373,384,386,391,392,393.
- 11)See Karl Robert Mandelkow, 'Der deutsche Briefroman. Zum Problem der Polyperspektivischen im Epischen' Neophilologus, 44 (1960), also Pikulik, Romantik als Ungenügen, p322-3.
- 12)See, for example, Die Gesellschaft auf dem Lande, Die Gemälde in Tieck 3, and Abendgespräche in Tieck Schriften, Vol 12, ed., Uwe Schweikert (Frankfurt am Main, 1986).
- 13)Hoffmann Sp W p72,75,104.
- 14)For example on the Serapion story, Hoffmann SB p28-30, Rat Krespel SB p51-7 and Der unheimliche Gast SB p639-42 in Die Serapionsbrüder, in Tieck's Phantasmus on Der blonde Eckbert p146-8, Liebeszauber p240-6, and at the end of the first evening, on all the stories told p345-56. For Der Wintergarten, see Arnim 2/p157
- 15)Arnim 2/p794. Perspective here is conceptual.
- 16)Brentano 2/p676f (Baciochi), 2/p692f (Devillier). Arnim 2/p268-9,567-8.
- 17)Arnim 2/p505,513. Arnim 2/p265-7,268,270.
- 18)Brentano 2/p776.
- 19)Brentano 2/p798.
- 20)Arnim 2/p774,794. Arnim 3/p39-40,42. Arnim 3/p175,,182,199,208-10. Also see the end of the work p222.
- 21)Tieck 2/p63-5,66-8,69-70,72,73,76-80. See W J Lillyman 'Ludwig Tieck's Der Runenberg: The Dimensions of reality' in Mh, 62 (1970).
- 22)Hoffmann FN p331-8 (Nathanael),338-41 (Clara) in their letters. Also see the conversations on p346-7,348-9. Arnim 3/p38,40,41,42,45.
- 23)Wackenroder p230,233-4,235-6,238. Brentano 2/p776,777,781,781-2,783,798. Hoffmann Sp W p23-6 (also p46-7 Balthasar and Pulcher) p51-8.
- 24)Hoffmann SB p177,179-80 cf p192,193-4. Tieck

- 2/p63-4,69-70,72 cf p74-5,75-8.
- 25)Tieck, Schriften (Berlin, 1828-54), Vol 15, p218-9,221-2.
- 26)Hoffmann Meister Floh Sp W p703-7 (Loewenhoek) p707-8 (George) p719-22 (Meister Floh). Hoffmann Das Fräulein von Scuderi SB p674-5 (Madelon) p686,694-5 (Olivier) p689-91, 694 (Cardillac). Also their neighbours p675. Hoffmann Die Irrungen Sp W pl17-8 (the Annonce and Theodor's reaction), pl21f (the Princess), pl26-7 (Theodor), pl51-2 (the Magus), pl53 (the Princess).
- 27)Hoffmann FN p78.
- 28)Arnim 3/pl76-9.
- 29)Hoffmann Sp W p739.
- 30)Hoffmann Ritter Gluck FN pl4-15. Hoffmann Kater Murr Novels p483,487.
- 31)Hoffmann SB p37,43-4.
- 32)Arnim 3/pl75,182.
- 33)Hoffmann SB p691.
- 34)Hoffmann SB p691f.
- 35)John Ellis, Narration in the German Novelle (London, 1974), p94-5.
- 36)Franz K Stanzel constructs two pairs of opposites in his schema of narrative situations: 'Innen-' and 'Aussensicht', and 'Innen-' and 'Aussenperspektive', Theorie des Erzählens, pl48-9. The differentiation I wish to make here would be as follows: 'Innensicht' - we see into the minds of the characters; 'Aussensicht' - the characters are closed, we can only observe them. 'Innenperspektive' - we are given information from an initiate, a character who is telling us about himself; 'Aussenperspektive' - we watch through the eyes of an observer, with no access to this character.
- 37)Der unheimliche Gast, Hoffmann SB p637-8. Der Magnetiseur, Hoffmann FN pl69-74.
- 38)Tieck 2/p9.
- 39)Tieck 2/p23. Also Ryno Tieck 1/pl10-11. Hoffmann FN pl60-3 cf 169-74, (Alban) pl52-3,160, cf pl63-8 (Maria). Also see Arnim's story Angelika, die Genueserin und Cosmus, der Seilspringer 2/p634 cf p641.
- 40)Hoffmann Sp W p344.

- 41)Hoffmann Sp W p350-1,353.
- 42)Arnim 2/p634,641.
- 43)Hoffmann FN pl82-4, p204.
- 44)See John M Ellis, 'Das Fräulein von Scuderi' MLR, 64 (1969), (Cardillac), and Ellis, Narration in the German Novelle, p97, (Rat Krespel).
- 45)Hoffmann Sp W p506-7.
- 46)See Brentano 2/p671,676.
- 47)Hoffmann FN p489-525,528-58.
- 48)Hoffmann SB pl80-1.
- 49)Hoffmann FN pl82-4.
- 50)Hoffmann FN pl84,206.
- 51)Hoffmann Nussknacker und Mausekönig, SB p216,249-50. Arnim, Die Majoratsherren, 3/p40,41,42 (Also Esther p47).
- 52)See Hoffmann FN Der Sandmann in Nathanael and Clara's letters, Eine Spukgesichte SB p323-4, Die Automate SB p328-9.
- 53)Lothar Pikulik, E T A Hoffmann als Erzähler (Göttingen, 1987), p31.
- 54)Hoffmann FN pl94, Sp W p775.
- 55)Hoffmann FN pl93.
- 56)This is the argument of chapter one. The idea that reality is a question of perspective is advanced with reference to Hoffmann's works by Wolfgang Preisendanz in Wege des Realismus (Munich, 1977), Friedrich Kaulbach, 'Das perspektivische Wirklichkeitsprinzip in E T A Hoffmanns Erzählung Der Sandmann', PP, 1980, Knud Willenberg, 'Die Kollision verschiedener Realitätsebenen als Gattungsproblem in E T A Hoffmanns Der goldne Topf' ZfdP, 95 (1976), Sonderheft, and Silvio Vietta, 'Romantikparodie und Realitätsbegriff im Erzählwerk E T A Hoffmanns' ZfdP, 100 (1981).
- 57)Tieck 1/p822. Also see Pikulik, 'Anselmus in der Flasche', Euphorion, 63 (1969), p346.
- 58)Brentano 2/p22.
- 59)Mark Ward and Robert Wylie, 'The Tale is not in the Telling: On Brentano's Geschichte' NGS, 11 (1983), also Gerhard Kluge, 'Vom Perspektivismus des Erzählens. Eine Studie über Clemens Brentanos Gesichte vom braven Kasperl und dem schönen Annerl' JbfdH (1971), pl82f.

- 60)ibid., p133-4.
- 61)ibid., p133.
- 62)Ellis, Narration in the German Novelle, p31.
- 63)Benno von Wiese, Die Deutsche Novelle, Vol 2 (Düsseldorf, 1968), p84.
- 64)W J Lillyman, 'Ludwig Tieck's Der Runenberg', Mh, 62 (1970).
- 65)Martin Swales, The German Novelle (New Jersey, 1977), p38-44, this quotation p40-1.
- 66)ibid., p42.
- 67)ibid., In other words, the tale tells us about the teller. Swales also quotes the example of the violin in Der arme Spielmann, where the symbol has degenerated to the status of the pathological fixation of an individual. Interestingly, the same interpretation could be made with reference to the violin in Rat Krespel.
- 68)Hoffmann FN p352 cf p347-8.
- 69)Hoffmann FN p345 cf p336,347,359. Silvio Vietta has written an article on the way in which the motif of the 'Automat' is interpreted by the characters in 'Die Automate', with the result that this phenomenon is presented in different ways. He writes, "Die verschiedenen, zum Teil gegenläufigen Deutungen des Motivkomplexes werden von den Personen der Erzählung selbst vorgetragen, ja die Motivschichtung entsteht wesentlich durch die zum Teil kontroversen Deutungsversuche der Figuren selbst.", Silvio Vietta, 'Das Automatenmotiv und die Technik der Motivschichtung im Erzählwerk E T A Hoffmanns' MHG, 26 (1980), p32. The same situation is presented in Der Sandmann through the figures of Clara and Nathanael.
- 70)Hoffmann SB p176,177-9,180-1,186,187,190-1,193.
- 71)Brentano 2/p749-52.
- 72)Brentano 2/p709,714,727,730.
- 73)Hoffmann SB p662,664; p657,660,665; p664f. Also, in Datura Fastuosa, plants are regarded in terms of botanical science p495f,529, beauty p495f,523, and also evil, poison and death p528,535,540.
- 74)One only has to compare the Atlantis of Der goldne Topf see FN p253-4 with the 'Landhaus' in Klein Zaches

see Sp W p76-7 (although even in the former, Anselmus' new home is a 'Rittergut', and the poet has claim to a 'Meierhof'). In Prinzessin Brambilla and Meister Floh, the idea of life in a higher world is rejected and the characters remain within bourgeois society. On this re-interpretation of the Märchen see Ruth M Pitman, 'The Structure of E T A Hoffmann's Kunstmärchen. A study of their recurring patterns and shifting values (unpublished dissertation, University of Toronto, 1976).

75)Tieck 2/pl90-1. Hoffmann FN p259-60, cf Hoffmann FN p214. Hoffmann's original idea for Der goldne Topf shows just how he wanted the 'Topf' to be presented. In a letter to Kunz of 19/8/1813 he tells his publisher of his plans for the Märchen: "Der Jüngling...wird in unendlichen wahnsinnigen Liebe verstrickt für eine der grünen (ie snakes) - er wird aufgeboten - getraut - bekommt zur MitGift einen goldnen Nachttopf mit Juwelen besetzt - als er das erstemahl hineinsisst verwandelt er sich in einen MeerKater" Briefwechsel 1/p408. In Der Pokal too, the 'Pokal' is degraded in the second part of the narrative to playing a part in a bourgeois family ceremony pl99.

76)Martin Swales has written an article on the fictional mode in this work, which juxtaposes the unproblematical fairytale world with a complex psychological investigation. Martin Swales, 'Reading one's life: An analysis of Tieck's Der blonde Eckbert' GLL, 29 (1975-6), pl65-75.

77)Richard Alewyn, Probleme und Gestalten (Frankfurt am Main, 1974), pl80.

The Fragmentation of Individual Perspective

1)See above p59.

2)Hoffmann SB pl51. Hoffmann FN p421-2,423.

3)Hoffmann Sp W p225,232,236,238,242,269,277,279. Arnim 3/pl75,182,183.

4)Hoffmann FN p483. Again we see the importance of vision, and of love at first sight, see above f.n. 7 under 'The importance of Seeing'.

5)Hoffmann SB pl52,153,162.

- 6)Hoffmann SB p179,181,183,184. Tieck, see Lillyman, 'Ludwig Tieck's Der Runenberg', Mh, 62 (1970), p234.
- 7)Nachtwachen pl02f.
- 8)Tieck 2/pl67-8.
- 9)Tieck 2/p72, also p80 (Der Runenberg); Tieck 2/pl3 (Der blonde Eckbert). At first, the old woman's hat covers her face and Bertha only really sees her when she gets up and they leave together; Tieck 2/p49 (Der getreue Eckart). Hoffmann Novels p212 (Die Elixiere des Teufels).
- 10)Hoffmann SB p278-9. The same is true of the description of the cat Mores in the inset story 'Das Picknick des Kater Mores' in Die mehreren Wehmüller... p668.
- 11)Hoffmann Sp W p281.
- 12)Hoffmann SB p829-30. Arnim 3/p34,65.
- 13)Hoffmann FN p179. Arnim 2/p751,754.
- 14)Brentano 2/p672-3.
- 15)See Hoffmann SB p368, Arnim 2/p256,263,265, and 2/p699.
- 16)Hoffmann FN p257-60. Julie alternates between a cold bourgeois 'Teeistin', the typical Hoffmann childlike, beautiful woman, and a higher, mysterious being, also typical of Hoffmann. See Holbeche, p75-7. Holbeche sees the change as a discrepancy between the narrator's perception of Julie, and how she 'really is'. This again raises the question of whether the observed changes, or merely the observer, and again, in my opinion, it is impossible to separate the two. Arnim 2/p262-3,265,266-7,268-70,272.
- 17)Brentano 2/p520, also see p528.
- 18)Hoffmann FN p210.
- 19)Reddick, 'Der goldne Topf', MLR, 71 (1976), p584-5.
- 20)Hoffmann FN p209-10.
- 21)Tieck 2/p39,49,52; p44,55.
- 22)Adalbert von Chamisso, Sämtliche Werke in zwei Bänden, ed. Just Perfahl (Munich, 1975), Vol 1, p31,49. Tieck 2/pl6,17. Tieck 1/p78-9,82,88-9,94 cf 95,96,108 cf 109-10 Arnim 3/p247. Hoffmann FN p462,473-4.
- 23)The attempt is made in Datura Fastuosa Hoffmann Sp W p504-6, and Meister Floh Sp W p739-40. Perspective is shown to change due to another perspective in Datura

Fastuosa p518, Meister Floh p693. In Klein Zaches, Balthasar only realises he loves Candida when Fabian points this out as the reason for his behaviour Hoffmann Sp W p26,28-9.

24)Hoffmann SB pl47-8.

25)The Romantic is contrasted with the Philistine. See 'The Relativity of Perspective'.

26)Hoffmann FN p472. Note the use of 'blödsichtigen' to indicate the inadequacy of normal vision.

27)Hoffmann FN p234,238.

28)Hoffmann Sp W p80,98.

29)Silvio Vietta, 'Romantikparodie und Realitätsbegriff im Erzählwerk E T A Hoffmanns', ZfdP, 100 (1981), p577-8.

30)Hoffmann FN pl86-7,202. Also see Der Sandmann FN p351.

31)Hoffmann FN pl82-5,186-7,202-3,213-4,237.

32)Hoffmann FN p209.

33)ibid.

34)Hoffmann FN p212-4. Anselmus' perspective is corrected p214.

35)Hoffmann FN p351.

36)Brentano 2/p286-7.

The Fragmentation of Narrative Presentation

1)Gerhard Kluge, 'Vom Perspektivismus des Erzählens. Eine Studie über Clemens Brentanos Geschichte vom braven Kasperl und dem schönen Annerl', JbfdH (1971), p194.

2)Victor Terras, 'E T A Hoffmanns polyphonische Erzählkunst', GQ, 39 (1966), p551. Also see p554-5,561f.

3)For these examples, see above under 'Relativity of Perspective'.

4)For the concepts of scene and report in narrative, see Josef Kunz, Die deutsche Novelle zwischen Klassik und Romantik (Berlin, 1966), p84, Franz K Stanzel, Theorie des Erzählens, p96-8,100-102,190-3, Eberhard Lämmert, Bauformen des Erzählens (Stuttgart, 1955/1967), p87.

5)Norman Friedman, 'Point of View in Fiction. The development of a Critical Concept', PMLA, 70 (1955), pll69-70. See also pll61.

6)The theatre played, of course, a very important part in Hoffmann's career. See Hubert Ohl, 'Der reisende

Enthusiast. Studien zur Haltung des Erzählers in den Fantasiestücken E T A Hoffmanns' (unpublished dissertation, University of Frankfurt am Main, 1955), p59-61.

7)See, for example Arnim 2/p466-70 (the creation of the Alraun), p496-507 (alternation between Karl and Bella and the 'Alraun', p520-1 (Bella meets her 'Doppelgänger', the 'Golem').

8)Arnim 3/p735-6 (the burning leg), p744-5 (the meal at the castle, and the attempted exorcism), p752-3 (Rosalie's pilgrimages). Die Majoratsherren p42-3,49-52,56-7,62-4 (scenes from the window), p36-7 (the 'Vetter' and the 'Hofdame'), p53-5 (the 'Majoratsherr' and the 'Hofdame'). These works, like many other Romantic short stories, for example Don Juan and Ritter Gluck by Hoffmann, and Geschichte vom braven Kasperl und dem schönen Annerl by Brentano (if one considers the framework narrative), concentrate on a very short time-scale. At the end of Der tolle Invalide the narrator comments "Nach solchem Tage lässt sich in einem Menschenleben selten noch etwas erleben, was der Mühe des Erzählens wert wäre" Arnim 2/p754. A few days, or even a few hours are highlighted by means of dramatic confrontations or scenes. This is true of all Romantic works, and would seem to give lie to the idea put forward by Kunz in his consideration of report and scene that Arnim's narrator regains the superiority and overview lost by other Romantic narrators, Kunz, p97. Jakob Grimm criticised Die Majoratsherren as being constructed from a series of unrelated individual scenes, see Steig 3/p451-2, (11/3/1819). Liebeszauber Tieck 2/p88-91 (the two friends), p92-3 (in front of the church), p93-7 (at the ball), p99-100 (at the window), p100f (at the wedding), Der Pokal Tieck 2/p187-8 (the memory of the lovers' first meeting), p189-92 (with Albert), p193f (at the wedding), Die Elfen p165-7 (parents' discussion and children's game), p168-75 (Marie in the 'Elfenreich'), p175-6 (her return), p179-80,181 (Elfriede and Zerina).

8)Each 'Nachtwache' is constructed on the basis of dramatic scenes. In the first 'Nachtwache', Kreuzgang

tells of the death of the Freigeist, in the second of the priest's attempt to steal the corpse p11f. In the sixth 'Nachtwache' Kreuzgang announces the end of the world, then records the townspeople's reactions p48-50. In the ninth he introduces his fellow inmates in the asylum p77f, and in the tenth he describes the burial of the nun p91-4.

9) Der Sandmann Hoffmann FN p335-7 (study scene within Nathanael's letter), p350-1 (the scene with Coppola and his glasses), p353-5 (Spalanzani's ball), p358-9 (Nathanael's discovery of Olimpia's true identity in Spalanzani's study), p361-2 (the tower scene). Der goldne Topf Hoffmann FN p179-80 (the apple cart), p182-4 (the snakes in the tree), p184-5 (the 'Bürgersfamilie'), p186-7 (the snakes in the river), p191 (the door knocker) p205-6 (Veronika and the 'Alräunchen'), p208-11 (Veronika at Liese's house), p212-8 (Anselmus at Lindhorst's house), p218-24 (the equinox), p235-7 (the punch drinking), p242-5 (the fight in Lindhorst's study), p245-50 (Veronika and Heerbrand's engagement). Die Abenteuer der Silvester-Nacht has two scenes, which are identical with the sections of the narrative 'Die Geliebte', Hoffmann FN p256-60 and 'Die Gesellschaft im Keller' p261-8. Erasmus' narration is also constructed on the basis of dramatic scenes, see p269-71 (party), p272 (Dappertutto), p273 (Friedrich), p275 (Erasmus leaves his reflection), p275-6 (Dappertutto), p277 (first effects of having no reflection), p278-9 (Dappertutto), p280-2 (Giulietta). In Klein Zaches, Zaches' appearances are dwelled on in scene, for example at the tea-party when Balthasar reads his poem Hoffmann Sp W p35-40, when Zaches has breakfast with the prince p48-50, and when Balthasar finally breaks the spell p82-3. Prosper Alpanus and his house are also dwelled on when Balthasar and Fabian visit him p52-8, and later when Prosper gives Balthasar his instructions on how to get rid of Zaches p73-7. The meeting between Prosper and the fairy Rosabelverde is also expanded p65-70. Comic scenes are also introduced, for example with the Doctor p61-2, 93-5. Another example is Prinzessin Brambilla: This work

contains many individual scenes, as the main character, Giglio, is the victim of outside forces and is swept more or less helplessly along by the action. See, for example, the opening scene with Beatrice and Giacinta and then Giglio Hoffmann Sp W p212-9, Giglio and Pantalon p227-8, Giglio at Bescapi's house p240-2, Giglio and the Princess p244-6, Giglio watching his 'Doppelgänger' with the Princess p259,261-2, Giglio and Chiari p265-9, Giglio and Giacinta p271-76, Giglio in the palace p280-92,295-8, the dance p292-4, the duel p298-300, Pantalon and the 'Dame' p315-6. Celionati's discussions with the German artists in the cafe are also developed into scenes p246-50,257-8,305-15 (with the 'junger Mensch').

10)Hoffmann FN p425,430,432,436. Professor's criticism p424. Arnim 3/p325-6,326-8.

11)Reddick, Der goldne Topf, MLR, 71 (1976), p581. Here, I would agree that characters adopt a different persona, as opposed to changing their perspective (see above under 'The Fragmentation of Individual Perspective' f.n. 19) as here we see how each individual changes their character in each situation. The idea is that they play different roles, something quite different to the fragmentary nature of individual reaction in the example above from Der goldne Topf.

12)Tieck 1/pl43.

13)Gerhard Rudolph, Studien zur dichterischen Welt Achim von Arnims (Berlin, 1958), p60-1.

14)Roland Hoermann, Achim von Arnim (Boston, 1984), p77.

15)Arnim 2/p253.

16)Arnim 3/p34-6,53,54-5,65-6.

17)Hoffmann SB p788 (Pasquale). p818 (Marianne).

18)Hoffmann Sp W p559-61 (Rettel). p561-2 (Nanni).

19)Hoffmann SB p556.

20)Hoffmann Sp W p363.

21)Hoffmann Sp W p368-9,396-8.

22)Hoffmann SB pl48-9.

23)Hoffmann SB pl49. She is no more than a role.

24)Tieck 1/p92.

25)Hoffmann SB p33-5,37-40; p35-7,44-51.

26)Arnim 2/p559-61,563,568,575,575-6.

27)Hoffmann Sp W p678.

28)Hoffmann SB p884-7 SB p198-206. With reference to Nussknacker und Mausekönig, this point is also made by Armand de Loecker, Zwischen Atlantis und Frankfurt (Frankfurt am Main, 1983), p70.

29)Hoffmann Sp W p8,26-7,35 (Zaches) p690-1,710 (Aline/Dörtje). Tieck 2/p85-6 cf p103 when Emil is introduced as "der Bräutigam" (Liebeszauber), 2/p187 cf p196 where Ferdinand is introduced as "der Fremde" or "der Alte" (Der Pokal).

THE ROMANTIC NARRATOR

1)Franz K Stanzel, Theorie des Erzählens, p15-16. It is interesting also to note Otto Ludwig's differentiation between 'szenische' and 'eigentliche' Erzählung:

"a)die eigentliche Erzählung.....Man muss voraussetzen, dass der Erzähler seinen Gegenstand entweder ganz oder teilweise selbst erlebt, oder dass er ihn aus fremder Hand hat; er referiert und muss sich wohl hüten, Dinge zu detaillieren, die er weder selbst erlebt noch von einem andern erfahren haben kann, z B die unbelauschten Augenblicke eines Menschen und dergleichen...Der Erzähler wird sein Wissen um die Sache motivieren müssen.

b)die szenische Erzählung. Der so Erzählende erlebt die Geschichte und lässt sie den Leser mit erleben. Er braucht nicht zu motivieren, wie er dazu kommt, zu wissen, was er erzählt....der Autor (bedarf) keiner Mittelsperson und keiner äussern Anstalten und Apparate."
(for author read narrator).

Otto Ludwig, 'Formen des Erzählens' in Gesammelte Schriften, ed., Erich Schmidt und Adolf Stern (Leipzig, 1891), Vol 6, Studien 2, 'Zur Ethik, Aesthetik und Literatur', p1202.

2)Franz K Stanzel, 'Zur Konstituierung der typischen Erzählsituationen' in Zur Struktur des Romans, ed. Bruno Hillebrand, p558-9, written in reply to the criticism of the schematisation developed in Typische Formen des Romans (Göttingen, 1964).

THE FIRST-PERSON NARRATOR

The Fragmentation of Narrative Perspective

1)Brentano Die mehreren Wehmüller und ungarischen Nationalgesichter 2/p665-71 'Das Picknick des Katers Mores' by the croatian nobleman, p674-6 'Devilliers Erzählung von den Hexen auf dem Austerfelsen', p676-92 'Baciochis Erzählung vom wilden Jäger' continued by Devillier p693-5. Der arme Raimondin p748-61. Die Schachtel mit der Friedenspuppe p706-8 the Amtsdieners's story, p723-9 Frenel. Die drei Nüsse p764-72.

2)Tieck 2/pl0-21, 2/p49-57.

3)Arnim 2/p737-40 (Rosalie), 2/p641-59 (Cosmus) p661-67 (Angelika).

4)Hoffmann Das Fräulein von Scuderi SB p685-98 (Olivier), p691-4 (Cardillac). Nussknacker und Mausekönig SB p219-32 (Drosselmeier's 'Märchen von der harten Nuss'). Fragment aus dem Leben dreier Freunde SB pl10-14,139-44 (Alexander), pl15-18,128-36 (Marzell), pl36-9 (Severin). Das Gelübde FN p567-86 (Graf von C.). Das öde Haus p460-87 (Theodor), p483-7 (Doctor). Der Zusammenhang der Dinge SB p894-911,921-23 (Euchar). Der Elementargeist p374-98 (Viktor).

5)In Peter Schlemihl, for example, Peter is the only one to notice the man in grey at Herr John's house, everyone else takes his presence for granted Chamisso, pl9-21. Lothar Pikulik in his study Romantik als Ungenügen an der Normalität p324-5 sees this new perspective as one of 'sich wundern', or 'staunen'. This perspective of innocence and wonder in face of the world is also found in Novalis' Märchen and, at the end of the Romantic period, in Eichendorff's Aus dem Leben eines Taugenichts.

6)This is also true of the narrator, and Krespel in Rat Krespel, the narrator in Das öde Haus, and Hollin in Hollins Liebeleben.

7)Brentano 2/p668,675-6. p690 Baciochi watches Mitidika, p685-6 the grandmother.

8)Brentano 2/p512-3. Hoffmann FN p531,539f.

9)Hoffmann FN pl5,16,17,23 (Ritter Gluck). Hoffmann SB p33-5 (Rat Krespel), also see Der Baron von B. SB

- p745,751-2. Hoffmann (Rat Krespel) SB p31,33,34 (perspective of 'man'). p36 (neighbours' perspective)
- 10)Nachtwachen see, for example, the scene with the 'Freigeist', his family and the priest p6-9, the lovers at the statue p17-18 then in the house with her husband p18f, the man in the graveyard attempting to commit suicide p28f and so on.
- 11)In Ritter Gluck, Die Jesuiterkirche in G., Der Baron von B., Der Einsiedler Serapion the narrator describes a stranger he meets, in Raphael und seine Nachbarinnen the narrator is someone who lives with Raphael, in the Berglinger Novelle he is a friend, and in Der Elementargeist a fellow soldier.
- 12)Arnim 3/p227,275-6.
- 13)Arnim 3/p248,262,271.
- 14)This is also true of the second narrator in Das Majorat.
- 15)Nachtwachen p16.
- 16)Nachtwachen p24.
- 17)Arnim 3/p255. My emphasis. Also see Hoffmann's Das Majorat FN p537-8,541.
- 18)Arnim 3/p257,263.
- 19)Arnim 3/p272.
- 20)The monk is limited to his own subjective perspective. See above p89-90.
- 21)Wackenroder p244,247. Berglinger's father has become obsessed with disease for its own sake. His pathological attitude to medicine is compared with that of Berglinger's to art, and therefore art is compared to sickness. In both cases this obsession leads to disaster.
- 22)Wackenroder p246-7. The monk cannot appreciate the necessary inter-relation between life and art. Berglinger creates great art from the suffering that arises from an awareness of the dualism of existence.
- 23)A strange individual is also seen through the medium of an observer in Der Baron von B., Ritter Gluck, Die Abenteuer der Silvester-Nacht (the scene in the 'Bierkeller'), and Der Elementargeist by Hoffmann. Also in Die Verkleidungen des französischen Hofmeisters... by Arnim.

- 24)Also the 'Nachtrag' in Don Juan. In Angelika, die Genueserin... part of the conversation between Angelika and Cosmus is reproduced in drama form Arnim 2/p662,663.
- 25)Hoffmann FN p471-2,474-5,476-9. Also see the conversations with Graf P p462-3,481, and the 'Konditor' p464-7.
- 26)(When referred to as Chronika, both versions of this work are being considered.) Brentano 'Urfassung' p522f conversation with Ritter, p530-46 Johannes' mother's story, p535-7 her father's story, p540-44 Kilian. 1818 version p547-50 conversation with the Ritter and his daughters, p557-64 conversation at the table, p551-5,564-73 Johannes and the Ritter, p625f Johannes' mother's story, p629-32 her mother's story.
- 27)Brentano 2/p776f (frame), p795-7 (Annerl) p785-90 (Kasper).
- 28)Hoffmann SB p31-3,33-5,35-7,37-8,39-40,42-3,44f.
- 29)Hoffmann FN p417-21,421-4,424f Also see Der Einsiedler Serapion, Das Majorat, Der Baron von B., Ritter Gluck.
- 30)Brentano 2/p752-3,754.
- 31)Brentano 2/p615 cf p624.
- 32)Hoffmann Sp W p385 (lieutenant), p391-2 (Gräfin), p397-8 (Paul).
- 33)See Gerhard Kluge, 'Clemens Brentanos Erzählungen aus den Jahren 1810-18' in D Lüders, ed., Beiträge des Kolloquiums im freien deutschen Hochstifts (Frankfurt, 1978), p105.
- 34)Chronika see f.n. 26. Die Verkleidungen des französischen Hofmeisters.... Arnim 3/p188-200. Geschichte vom braven Kasperl... Brentano 2/p784f. Der Sänger Brentano 2/p504f.
- 35)Ritter Gluck Hoffmann FN p18-19. Das öde Haus Hoffmann FN p483-7. Rat Krespel Hoffmann SB p35-7,44-51. Das Majorat Hoffmann FN p528f.
- 36)It is important that in William Lovell, easily the longest work, there is no editor to link the different perspectives. See also the example above from Der Naturfreund p95.
- 37)Rat Krespel Hoffmann SB p43. Die Jesuiterkirche in G. Hoffmann FN p421-3,437.

- 38)Brentano 2/p795-7,792-3. See above for the idea of the relativity of perspective.
- 39)Brentano 2/p676. Hoffmann FN p73,78.
- 40)Hoffmann FN p15-17.
- 41)Hoffmann Sp W p112.
- 42)E K Bennett, History of the German Novelle (Cambridge, 1938). p54-5 sees this narrative situation as typical of the Novelle form.
- 43)The relationship of the teller to the tale is all-important. See p83-4.
- 44)Arnim 3/p227.
- 45)Arnim 3/p228.
- 46)Arnim 3/p258. Also Ghita's song is introduced as having "ungefähr folgenden Inhalt(..)" p270.
- 47)Brentano 2/p504, my emphasis.
- 48)Hoffmann FN p528, my emphasis.
- 49)Hoffmann FN p268. My emphasis. E F Hoffmann, 'Spiegelbild und Schatten. Zur Behandlung ähnlicher Motive bei Brentano, Hoffmann und Chamisso' in Jeffrey L Sammons and Ernst Schürer, ed., Festschrift für Heinrich Henel (Munich, 1970), p186-7 note 37 points to the use of the word "Inhalt" as signifying a re-working by the narrator of Spikher's text. The verb "mitteilen" also indicates the involvement of the narrator in the story we are told, however, and this verb is also used by the editor of the Enthusiast's diary. He introduces the story as follows: "Der reisende Enthusiast, aus dessen Tagebuch abermals ein Callotsches Fantasiestück mitgeteilt wird..." p256 (my emphasis). This verb is also used by Chamisso in the letter to Hitzig prefixing Peter Schlemihl, Chamisso, p14, and at the end of Raphael und seine Nachbarinnen Arnim 2/p276.
- 50)Hoffmann FN p486. Also see Angelika, die Genueserin... Arnim 2/p660 where Angelika prepares to read the narrative supposedly written by her sister. She will "(die Geschichte) teils vorlesen, teils erläutern".
- 51)Brentano 2/p530.
- 52)Brentano 2/p624.
- 53)Brentano 2/p612. My emphasis.
- 54)Hoffmann FN p528. My emphasis.

- 55)Hoffmann Novels pll. My emphasis.
- 56)Rat Krespel Hoffmann SB p45,47. Die Abenteuer der Silvester-Nacht Hoffmann FN p277. See E F Hoffmann's argument in his article cited in f. n. 49.
- 57)Hoffmann SB p44.
- 58)In Die Verkleidungen des französischen Hofmeisters the pupil tells the story the tutor tells of the story his wife told him. In Geschichte vom braven Kasperl... the old woman tells the story of Kasper that he told her. In Die Abenteuer der Silvester-Nacht the editor presents the narrative of the 'reisenden Enthusiasten' who presents the story of Erasmus. Also, in Peter Schlemihl Chamisso acts as fictional editor for Peter Schlemihl's story, in Rat Krespel the narrator reproduces Krespel's narrative and in Die Jesuiterkirche in G. the narrator reproduces the 'Jüngling''s account of Berthold's story.
- 59)Die Verkleidungen des französischen Hofmeisters.. Arnim 2/pl73,175 cf p213. Der Sänger Brentano 2/p499.
- 60)Hoffmann Die Abenteuer der Silvester-Nacht FN p283. Don Juan Hoffmann FN p74f. Peter Schlemihl Chamisso pl4-15.
- 61)See, for example, Hoffmann Sp W p603-5 where they watch the young girl learning her domestic skills.
- 62)For a discussion and explanation of this terminology see Franz K Stanzel, Theorie des Erzählens, pl37.
- 63)Hoffmann Novels p288.
- 64)ibid.
- 65)ibid. p69-71. He also uses it to get himself out of trouble p61.
- 66)Hoffmann FN p87. Peter Schlemihl, on the other hand, is unable to recapture the picture of his youth and his first feelings of love.
- 67)Das öde Haus Hoffmann FN p467-8. Das Majorat Hoffmann FN p495-7,498-500,515-5,522-3. Also Der unheimliche Gast Hoffmann SB p632f.
- 68)Die drei Nüsse Brentano 2/p767-70 (the events from her receipt of the note to her brother's death). Der getreue Eckart Tieck 2/p54-6 (the journey to the 'Venusberg').
- 69)Tieck 2/pl1-12.
- 70)See f n 84.

71)See f n 86.

72)See f. n. 88.

73)Hoffmann FN p336. Note that Nathanael refers to the 'Wandschrank', as he has always accepted it as such. It is only subsequently that he realises it is not merely a cupboard. Nathanael uses the present tense to describe Coppelius' approach, and his first sight of him FN p334. Also see the description of 'Gluck' directing the orchestra in Ritter Gluck Hoffmann FN p16, the experience of the opera, the scene in the theatre box with Donna Anna, and the scene in the theatre box at night in Don Juan. Hoffmann FN p67-73,70-2,73-8, and the moment when the narrator sees Julie again in the first scene of Die Abenteuer der Silvester-Nacht Hoffmann FN p257-8 for similar dramatic descriptions tied to the 'erlebendem Ich'.

74)Hoffmann FN p70. Also see Die Abenteuer der Silvester-Nacht Hoffmann FN p2578.

75)Die Jesuiterkirche in G. Hoffmann FN p416-7. Ritter Gluck Hoffmann FN p22. Die Abenteuer der Silvester-Nacht Hoffmann FN p257-8.

76)Aus der Chronika eines fahrenden Schülers Brentano 2/p623. Die mehreren Wehmüller.. Brentano 2/p681-2.

77)Die Abenteuer der Silvester-Nacht Hoffmann FN p259-60. The same is true of Erasmus p274. Der Elementargeist Hoffmann Sp W p384-5. Peter Schlemihl Chamisso p49-50. Also when he is ill p64.

78)Der blonde Eckbert Tieck 2/pl1-12.

79)Hoffmann Novels p200. Hoffmann FN p464,470,471.

80)Ritter Gluck Hoffmann FN p15. Don Juan Hoffmann FN p69-70. Also Peter Schlemihl suddenly becomes aware of the man in grey sitting beside him and covering him with the 'Tarnkappe' p47.

81)Arnim 2/pl93.

82)Brentano 2/p685-6.

83)Brentano 2/p768. Also Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p87. Berganza says "ich will nicht vorgreifen".

84)Brentano 2/p612. Also his mother's tears are explained when she explains them to Johannes p615 cf p624. Some

Romantic first-person narrators are unable to give 'Vordeutungen' because they are writing so soon after events, for example in Der Sänger and Die Verkleidungen des französischen Hofmeisters. In other works, 'Vordeutungen', if given, are trivial and give no real information, for example in Peter Schlemihl Chamisso p21,23,26, where they act to heighten the reader's curiosity. Peter limits himself to his knowledge of the time, for example, p47 the scene with the man who loses the bird's nest. Peter later realises it was the man in grey. The same happens with the man who walks with Peter for a while - Peter suddenly recognises the man in grey p53. Also reported from this perspective are the scenes when Peter sees a lone shadow and cannot at first understand why p45-6, when he wears the 'Sieben-Meilen-Stiefeln' for the first time and cannot orientate himself p59-60, and when he is in hospital, and sees Bendel and Mina without recognising them p64. When describing the scene with the bird's nest Peter adds from the position of the 'erzählenden Ich': "So wenigstens kamen mir damals alle Umstände dieses Ereignisses vor" p46. This shows how Peter is concerned to confine himself to the thoughts of the 'erlebenden Ich'.

85) Also see Das öde Haus, Haimatochare, the first narrator in Das Majorat.

86) Kunz, p84-5. Kunz also interprets the use of emotive vocabulary in a negative way.

87) Hoffmann SB p743. See also Don Juan Hoffmann FN p71.

88) Nachtwachen p94.

89) Nachtwachen, p95-8, p27f, 33-40, 119-21. Also p80-3 'Monolog des wahnsinnigen Weltschöpfers'.

The Fragmentation of the Narrative Form

1) In Geschichte vom braven Kasperl the old woman constantly changes her attention from Kasper to Annerl and back. In Das öde Haus the narrator gets information from Graf P Hoffmann FN p462-3, 481, the Konditor p464-7, the stranger who approaches him in the street while he is looking through the mirror at the house p471-2, the Doctor p474-5, 483-7, and from the evening conversation on

- magnetism p476-9.
- 2)Brentano 2/p597.
- 3)Arnim 2/p480.
- 4)See, for example Tieck 1/pl44. Peter mentions characters, but expresses his unwillingness to describe them at this point. Similarly see Kreuzgang's refusal to follow the line of his narrative and describe the asylum after telling us how he was sent there Nachtwachen p65. He will return to it later, that is, when he likes (also p86).
- 5)Hoffmann SB p99,102,105,106. Arnim 2/pl97.
- 6)Brentano 2/p685-6.
- 7)Hoffmann SB p357.
- 8)Der Elementargeist Hoffmann Sp W p364 (Paul), p367-9 (Baronesse). Prinzessin Brambilla Hoffmann Sp W p264 (Chiari). Die Geheimnisse Hoffmann Sp W p186 (Schnüspelpold). Meister Floh Hoffmann Sp W p759-60 (Aline). In this work, Leuwenhoek is also such a narrator. His listener must constantly interrupt him with questions. Hoffmann Sp W p707 (George), p779 (Peregrinus). This again draws our attention to the teller rather than to the tale. In Angelika, die Genueserin und Cosmus, der Seilspringer, Cosmus tells repeatedly and in great detail the story of his adventures. This is motivated in the work by the fact that the two women are interested in everything Cosmus says, and want to hear it over and over again Arnim 2/p680.
- 9)Hoffmann SB p33.
- 10)Brentano 2/p794,797. On the old woman's narrative technique see Richard Alewyn, 'Brentanos Geschichte vom braven Kasperl' in Probleme und Gestalten (Frankfurt am Main, 1974), p152. Kluge, Clemens Brentanos 'Geschichte vom braven Kasperl'. Texte, Materialien, Kommentar, (Munich/Vienna, 1979), p96-7. Martin Swales, 'Narrative sleight of hand: Some notes on two German tales', NGS, 6 (1978), p2.
- 11)Arnim 2/p680.
- 12)Arnim 3/p203-6.
- 13)Hoffmann FN p466-7,481-2,476f.

14)Nachtwachen p48.

15)Mark Ward and Robert Wylie, 'The Tale is not in the Telling', NGS, 11 (1983), p129.

THE THIRD-PERSON NARRATOR

1)See Lothar Köhn, Vieldeutige Welt (Tübingen, 1966), p93. Kunz sees the narrator in the Romantic period as losing "seine vermittelnd-objektivierende Funktion", p84.

2)For an explanation of this terminology, see Franz K Stanzel, Theorie des Erzählens, p149 and p169. Stanzel's differentiation between 'Innenperspektive' and 'Innensicht' may lead to confusion. In this study, 'Innensicht' is interpreted to signify the ability to see inside a character's mind and read his thoughts.

The Fragmentation of the Narrative Schema

1)Der goldne Topf Hoffmann FN, see the fifth and sixth Vigils. Liese's burnt face in the former, proves that the events of the latter, Anselmus' first visit to Lindhorst, has already taken place. Meister Floh Hoffmann Sp W, see the third and fourth Abenteuer. We are told of Peregrinus' arrest, and then about the events that led to this. Die Doppelgänger Hoffmann Sp W, see chapters three and four. The scene with the girl in the coach and Deodatus' 'Doppelgänger' is explained by the latter (George) in the following chapter to Berthold.

2)Hoffmann SB p550-1.

3)Hoffmann SB p555.

4)Hoffmann SB p821f.

5)See above p117; the third-person narrator's motivation for narrating is aesthetic, rather than existential.

6)The first-person narrator can also do this, of course.

7)Hoffmann Sp W p15f,19f,62&93f,63f.

8)Hoffmann Sp W p262f.

9)Hoffmann SB p163-4.

10)Hoffmann Sp W p452f. See also Signor Formica, Hoffmann SB p771. The narrator describes the Doctor as he thinks he deserves it.

11)Isabella von Aegypten Arnim 2/p527-8. Der tolle Invalide.. Arnim 2/p756.

- 12)Hoffmann Sp W p679-80.
- 13)Prinzessin Brambilla Hoffmann Sp W p261. Das Fräulein von Scuderi Hoffmann SB p665f.
- 14)Der Artushof Hoffmann SB pl45-6. Die Königsbraut Hoffmann SB p945-7.
- 15)Hoffmann FN p220-1,239-40.
- 16)Hoffmann Sp W p770-1.
- 17)Hoffmann SB p575.
- 18)Hoffmann SB p653-61.
- 19)Hoffmann Sp W p580.
- 20)Hoffmann Sp W p261.
- 21)Arnim 2/p453-4,464-5,507.
- 22)Arnim 2/p478.
- 23)Hoffmann Sp W pll.
- 24)Hoffmann Sp W p679-88, the Christmas scene is interrupted to tell the story of Peregrinus' youth. p709-15 we are taken from George leaving Leuwenhoek to an account of the first meeting between him and Dörtje.
- 25)Signor Formica Hoffmann SB p805. Der Zusammenhang der Dinge Hoffmann SB p876.
- 26)Meister Floh Hoffmann Sp W p736. Der Artushof Hoffmann SB pl48-50.
- 27)We also follow two characters in Die Doppeltgänger (Deodatus Schwendy and George Haberland), Der goldne Topf (Anselmus and Veronika), Meister Floh (Peregrinus and George), Prinzessin Brambilla (Giglio and Giacinta, although most of the attention is focussed on Giglio), Die Brautwahl (Edmund and Albertine), Melück Maria Blainville (Melück and the 'Graf') and Isabella von Aegypten (Bella and Karl). As well as the two main characters, all these works have a variety of secondary characters whose involvement in the events of the story we also follow (for example Tusmann in Die Brautwahl).
- 28)Seltsames Beegnen und Wiedersehen Arnim 2; chapter 4 recounts Julie's actions, chapter 5 those of the Rittmeister, and in chapter 6 we return to Julie. Meister Floh Hoffmann Sp W; chapters one and two introduce Peregrinus and George respectively, and thereafter we follow one and then the other as events draw them progressively together until the final climax. Die

Doppeltgänger Hoffmann Sp W; chapter 1 introduces Deodatus, George is introduced in chapter 3. Thereafter, as in Meister Floh, we follow the adventures of each in turn as these adventures develop towards the final meeting and revelation of identities. In Prinzessin Brambilla and Klein Zaches each chapter recounts a new adventure. Meister Floh is divided into seven 'Abenteuer'. 29)The chapter headings in Hoffmann's Märchen draw attention to the way in which diverse material is presented as they juxtapose the various strands in the shortest possible space.

Meister Floh Hoffmann Sp W p744. Also see p757 and p812.

30)Hoffmann Sp W p300. Also see p262 where after the dance with the Doppelgänger, Giglio meets Chiari who leads him away to hear his latest tragedy.

31)Hoffmann Sp W p322.

32)Also in Die Doppelgänger Hoffmann Sp W p450 the narrator describes how Deodatus is shot, then moves to giving general background to Hohenflüh, and in Prinzessin Brambilla Hoffmann Sp W p246 the narrator leaves Giglio, who has just been accosted by his 'Doppelgänger', to relate Celionati's conversation with the German artists.

33)Hoffmann SB p159,161-2.

34)Arnim 2/p496-509.

35)Hoffmann Sp W p734.

36)Hoffmann Sp W p58-9.

37)Tieck 2/p42,55.

38)Hoffmann Sp W p298.

39)ibid.

40)Hoffmann SB p990.

41)Hoffmann SB p821. This is the same situation as with Braka's narration of the story of the first 'Bärnhäuter', that is, the third-person narrator has the same problems as the first-person.

42)Liebeszauber Tieck 2/pl00. Der Pokal Tieck 2/pl93. Der unheimliche Gast Hoffmann SB p627.

43)Hoffmann FN p344-5. Nathanael, as a first-person narrator, cannot describe Spalanzani FN p342.

44)Hoffmann SB p148.

45)Kunz criticises this, see p83-4.

46)Tieck 2/p88-91&94-7,100f.

47)The narrator in this part of this narrative is not a character, or does not make himself known as such.

48)Prinzessin Brambilla Hoffmann Sp W p292-4. Die Schachtel mit der Friedenspuppe Brentano 2/p720. Angelika, die Genueserin und Cosmus, der Seilspringer Arnim 2/p662,667. Mistris Lee Arnim 2/p268,269-70.

49)Isabella von Aegypten Arnim 2/p477-81. Der tolle Invalide Arnim 2/p737-40. Angelika, die Genueserin und Cosmus, der Seilspringer Arnim 2/p661-7. Die drei Nüsse Brentano 2/p765-72. Der getreue Eckart Tieck 2/p50-57. Der blonde Eckbert pl0-21.

50)Die Bergwerke zu Falun Hoffmann SB pl74-5. Der Runenberg Tieck 2/p63-5. Meister Floh Hoffmann Sp W p703-7,707-8,719-22,732-3.

51)Der goldne Topf Hoffmann FN pl92f,228f. Prinzessin Brambilla Hoffmann Sp W p250-7,282-6.

52)Die Irrungen Hoffmann Sp W pl37f. Klein Zaches Hoffmann Sp W p42-4,44-5,72,78-9. Der Zusammenhang der Dinge Hoffmann SB p887-90,894-911,921-23.

53)See pl18 for a list of third-person works in which the first-person inset predominates.

54)In these works too, all strands are finally brought together at the end of the work. Other examples of dramatic scenes can be found in Die Königsbraut, for example the description of the arrival of the vegetable subjects of *Daucus Carota* Hoffmann SB p963f, and how Anna's father later tries to cook them p986-8, in Der Sandmann in the scene in Spalanzani's study Hoffmann FN p358-9 and at the top of the tower p361-3, in Der goldne Topf as Liese visits Liese Hoffmann FN p208-11 and at the equinox p218-24, and as Anselmus visits Lindhorst p211-18,225-7,238-9 and the fight between Lindhorst and Liese as he is trapped in the *Kristallflasche* p239-45, and in Signor Formica when the friends play their tricks on Pasquale to free Marianna - see, for example p809f (Antonio and Salvator dress up as ghosts), p815 (Musso and Marianna persuade Pasquale to go to the theatre), and p823f,835f (in the theatre).

55)Brentano 2/p662 5,672-3,697-701.

56)Tieck 2/p88-91,92-3,93-7,99-100,100f.

57)Melück Maria Blainville Arnim 2/p564-5,570-1,580-3.
Der tolle Invalide.. Arnim 2/p736,744-5,751-3.

58)The narrator comments ironically on this Arnim 2/p511-2.

59)This is also the case in Signor Formica where Antonio brings his problems to Salvator, who then sets out to help him. See, for example Hoffmann SB p774f,786f,802f,832f. Also in Klein Zaches where the friends exchange information on Zaches and his present situation, and also their plans to get rid of him. See, for example, Hoffmann Sp W p42-7,50-2,65-70,70-3,73-8.

60)Klein Zaches Hoffmann Sp W p54-7,65-70. Prinzessin Brambilla Hoffmann Sp W p220-2,237f.

61)Hoffmann SB p893.

62)Arnim 2/p521--7,523.

63)Arnim 2/p764-7.

64)Hoffmann SB p189-91. Also see Prinzessin Brambilla Hoffmann Sp W p262 when Giglio's adventures with his Doppelgänger are interrupted by his meeting with Chiari.

65)In the first part of the narrative the light-hearted scenes at the ball, and the conversations with Roderich and his friend contrast with Emil brooding alone in his room, the reference to the girl in the room opposite, who is prepared to make any 'sacrifice', and the final dramatic scene when the child is sacrificed to the dragon. In the second half the cheerful conversation of the guests contrasts with the melancholy of the bride and the bridegroom, and the ominous reference to the child and to the old woman who is servant to the bride. In the final scene, the carnival masks of the guests are in grotesque contrast to the tragic events that unfold.

66)The first two chapters discuss the idea of Eugenius marrying the Professorin from the perspectives of Eugenius, Sever, and the people of the town. In chapter three, Eugenius leaves the house (and the glasshouse in the garden) and meets Fermino in a cafe. From this point onwards he becomes increasingly distanced from his family life, and the narrative therefore increasingly concentrates on his relationship with Fermino and

Gabriela.

67)See pl48f; the narrator loses control of the form.

68)Arnim 2/p709.

The Fragmentation of Narrative Perspective

1)For an explanation of this terminology see Franz K Stanzel, Theorie des Erzählens pl49. As with its corollary 'Innensicht', the use of the term 'Aussensicht' in Stanzel's study is complicated somewhat by the use of the separate opposition 'Innen-' and 'Aussenperspektive' (see f.n.2 'The third-person narrator'). 'Aussensicht' is interpreted in this thesis as the view from outwith the character, that is, from an observer perspective, with the result that no information as to the thoughts or motives of that character can be known.

Der Runenberg Tieck 2/p71,80. Die Bergwerke zu Falun Hoffmann SB pl94.

2)Isabella von Aegypten Arnim 2/p500,539. Melück Maria Blainville Arnim 2/p563,565.

3)Liebeszauber Tieck 2/pl03 Emil is referred to as 'Der Bräutigam'. Der Pokal Tieck 2/pl93 the young girl becomes 'Die Mutter' and Ferdinand becomes 'Der Fremde' pl96.

4)Hoffmann Sp W p805.

5)Hoffmann Sp W p808f. See Armand de Loecker, p37 who points out that in Der goldne Topf some scenes are presented from the perspective of a narrator who knows his characters' thoughts, while others are presented from the perspective of a narrator on a level not above that of his characters.

6)Ilse Winter, Untersuchungen zum serapiontischen Prinzip E T A Hoffmanns (The Hague, 1976), p86.

7)Arnim 2/p570-1.

The Storyteller Narrator

1)The term 'storyteller' draws attention to the fact that the motive for narrating is aesthetic rather than existential, and also to the the process of telling a story, implicit in all third-person narrative situations. Peculiar to this particular third-person narrative situation is the fact that the narrator exploits all the

benefits of his situation above the fictional world.

2) In Isabella von Aegypten the narrator reports scenes involving the main characters in various combinations. He also reproduces a scene with Frau Nietken Arnim 2/p515-8, and with Adrian p524f (in both cases Isabella is involved).

3) In Melück Maria Blainville the initial scenes involve Melück, Melück and the 'Graf', then the 'Graf' and Mathilde, who reappears on the scene, as, later, does Frenel. St Lük is involved at the beginning and at the conclusion p559,561-2,579f.

4) Hoffmann SB p812,814-5.

5) Hoffmann SB p159,161-2.

6) see p145f; this creates a fragmentary form.

7) Hoffmann Sp W p769f,736f.

8) Hoffmann Sp W p30-2,60-1,48f,62f.

9) Hoffmann Sp W p59-60,65-70,86f.

10) Arnim 2/p570.

11) Arnim 2/p581.

12) Melück Maria Blainville Arnim 2/p571-2. Seltsames Begegnen und Widersehen Arnim 2/p787-8.

13) Hoffmann Sp W p736-7,751.

14) Isabella von Aegypten Arnim 2/p497f - p499 "Wie benutzten diese Zeit die Verliebten". Also p543 the narrator, although he has not followed Cornelius from the meeting between Karl and his ministers, knows on his return with his servant the 'Bärnhäuter' that Cornelius has promised the 'Bärnhäuter' the return of his treasure, if he tells Karl he knew Cornelius' parents (Cornelius is trying to deny the rumours that he is an 'Alraun' and not a nobleman).

15) Klein Zaches Hoffmann Sp W p84 "Während sich dies alles im Saale begab..".

16) Prinzessin Brambilla Hoffmann Sp W p259 "Während sich dies auf dem caffè greco begab...". See also Die Doppeltgänger Hoffmann Sp W p477 and Der Feind Hoffmann Sp W p667.

17) Brentano 2/p729.

18) Die Schachtel mit der Friedenspuppe Brentano 2/p705. Prinzessin Brambilla Hoffmann Sp W p220 (Celionati),226

(Impressario), 233 (Pasquale), 262-3 (Chiari). Also see Das Fräulein von Scuderi Hoffmann SB p648-9 (Martiniere and Baptiste), Datura Fastuosa Hoffmann Sp W p499 (Eugenius), p505 (Sever), Die Doppeltgänger p475 (Törny), Der unheimliche Gast Hoffmann SB p600-1 (the group gathered in the room).

19)Brentano 2/p653,661. Also see Seltsames Begegnen und Wiedersehen Arnim 2/p765 (Hans), Isabella von Aegypten Arnim 2/p452,461 (Braka), p486 (Nietken), p527 (Cenrio).

20)Liebeszauber Tieck 2/p85-6, Klein Zaches Hoffmann Sp W pllf. Also see p22-3 (University). Also Meister Floh Hoffmann Sp W p679f (Peregrinus' family background). Die mehreren Wehmüller... Brentano 2/p654 (Wehmüller's painting methods).

21)Hoffmann SB p766f,771f,805-7.

22)Hoffmann SB p653-61,664-6. Also see Die Königsbraut Hoffmann SB p947-9 (Dapsul von Zabelthau), p951 (Anna's relationship with her father).

23)Hoffmann Sp W p552-3, also p576. Also see Der Elementargeist Hoffmann Sp W p364-5 (character of Paul), Die Brautwahl Hoffmann SB p556,543 (Tusmann), 555 (Edmund), Der Artushof pl48-9 (Traugott, Elias, Christine and the two businessmen), Die Doppeltgänger Hoffmann Sp W p450f (Deodatus), Der Zusammenhang der Dinge Hoffmann SB p876-7,884f (Euchar and Ludwig).

24)Arnim 3/p34-6.

25)Arnim 2/p253-5.

26)Arnim 2/p454-5. Information is also given on Adrian p521f.

27)Hoffmann Sp W p877.

28)Hoffmann FN pl47 (Bickert) pl52 (Maria and the baron).

29)Hoffmann Sp W p514-5. Also Sever p505. Also see Die Brautwahl Hoffmann SB p534,543 (Tusmann).

30)Hoffmann SB pl46.

31)Arnim 2/p741.

32)Hoffmann FN pl85.

33)Arnim 2/p462-3 (Karl), p459 (Bella), p461 (Braka).

34)Arnim 2/p568,569.

35)Der Zusammenhang der Dinge Hoffmann SB p884f, Prinzessin Brambilla Hoffmann Sp W p239.

- 36) Die Doppeltgänger Hoffmann Sp W p444, Die Brautwahl Hoffmann SB p557-8.
- 37) Meister Floh Hoffmann Sp W p679f, Klein Zaches Hoffmann Sp W pllf.
- 38) Arnim 2/p503,514-5,515,550,551 (Karl). Also the future of the 'Geisterhaus' p462-3.
- 39) Hoffmann Sp W p549,553,558,560,562,564,572,587.
- 40) Meister Floh Hoffmann Sp W p694,699. Signor Formica Hoffmann SB p772,797,832. Der Zusammenhang der Dinge Hoffmann SB p877. Prinzessin Brambilla Hoffmann Sp W p220. Die Irrungen pl17.
- 41) Frau von Saverne Arnim 2/p702, Isabella von Aegypten Arnim 2/p489,495, Owen Tudor Arnim 3/p82, Melück Maria Blainville Arnim 2/p562.
- 42) Die Elfen Tieck 2/pl83, Der Runenberg Tieck 2/p80.
- 43) Mistris Lee Arnim 2/p272-3, Isabella von Aegypten p550f.
- 44) Hoffmann FN p253-4 (Anselmus) p245-50 (Veronika). Also see Die Brautwahl Hoffmann SB p597-8.
- 45) Klein Zaches Hoffmann Sp W p97-100, Meister Floh Hoffmann Sp W p808-12,812-14.
- 46) Die Bergwerke zu Falun Hoffmann SB pl71, Signor Formica SB p805f, Isabella von Aegypten p453-4, 464-5. Also see Die Brautwahl Hoffmann SB p575 (Dales), Die mehreren Wehmüller.. Brentano 2/p673-4 (the gypsies' lament with relation to the massacre of 1537).
- 47) Der Runenberg Tieck 2/p71. Die Elfen Tieck 2/pl77.
- 48) Arnim 2/p576.
- 49) See, for example, Arnim 2/p787,791.
- 50) Arnim 2/p781-2.
- 51) Arnim 2/p490.
- 52) Hoffmann SB pl59-60,164,166-7. Also see Der goldne Topf Hoffmann FN pl98,199-200,224. Meister Floh is a good example of how this information is kept to a minimum, see for example the beginning of the fifth Adventure and the return to Knarrpanti p751. Sometimes there is no report between scenes, as, for example in the third Adventure p715, and the sixth p769.
- 53) Die Bergwerke zu Falun Hoffmann SB pl79,181,192-3. Der Runenberg Tieck 2/p67-8,69,70,77-8.

54)This is also true of the 'Majoratsherr' in Die Majoratsherren, Marie in Die Elfen, Ferdinand in Der Pokal, Nathanael in Der Sandmann, Traugott in Der Artushof and Theodor in Die Irrungen.

55)Hoffmann, see, for example, SB p564 (Vosswinkel thinks about his financial advantages in marrying his daughter to Dümmerl), p532-3,536 (Tusmann in his meeting with Leonhard), p549f (Edmund's meeting with Albertine), p588 (Albertine's worries about the 'Brautwahl').

56)Hoffmann, see, for example, SB p780,784,801,830-1 (Salvator), p790,833 (Antonio), p808-9,820 (Pitichinaccio), p814,819,825 (Pasquale), p819-20 (Splendiano), p814-5 (Marianna).

55)Arnim, see, for example, 2/p463f, 465-6, 466-7, 468f, 483-4, 492-3, 519-20 (Isabella: her desire to create an 'Alraun', her feelings for Simson the dog, her feelings on the way to gallows hill, her feelings with the 'Alraun', her feelings as she leaves the house, her dream), p496,499,530 (Karl's thoughts on Isabella, and on the immanent death of his grandfather), p499,512-4 (Karl and Isabella's thoughts about each other when they are together), p523, 524-7 (Adrian thoughts on Isabella who wants him to take her to Karl), p476,497f,521 (Cornelius' reaction to Nietken's comment to him, his thoughts at the fair, his fear of Golem Bella), pp529 (Bärnhäuter), p501,502 (Braka's thoughts while listening to Karl and Bella), p516 (Nietken's plan for Bella), p462,496 (Cenrio), p538-9 (Chievres' plan to make Karl his wife's lover, and his efforts to please Karl). In Melück Maria Blainville Arnim, see, for example, 2/p566-8 ('Graf'), p567,575 (Melück), p569,574 (Mathilde), p573-4,575-6 (Frenel), p562,580 (St Lük).

58)Arnim 2/p787.

59)Die Elfen Tieck 2/pl76. Seltsames Begegnen und Wiedersehen Arnim 2/p773. This provides an indirect presentation of a character (see above).

60)Arnim 2/p496. Also see p458 as Isabella leaves the sleeping Karl.

61)Arnim 2/p478.

62)Arnim 2/p501-2.

- 63)Hoffmann SB p171.
- 64)Hoffmann SB p808-9.
- 65)Der Runenberg Tieck 2/p75-6,76-7,77,77-8. Die Majoratsherren Arnim 3/p42,60.
- 66)Arnim 2/p256,258,267,268,,271-2.
- 67)Isabella von Aegypten Arnim 2/p512-3. Seltsames Begegnen und Wiedersehen Arnim 2/p774.
- 68)Tieck 2/p91.
- 69)Die Marquise de la Pivardiere Hoffmann Sp W p336. Meister Floh Hoffmann Sp W p730, also p786, Die Irrungen Hoffmann Sp W p149.
- 70)Hoffmann SB p564-5.
- 71)Hoffmann SB p681.
- 72)Arnim 2/p761,773.
- 73)Arnim 2/p534,463,462,530,538. Also Melück Maria Blainville Arnim 2/p567-8 where the narrator knows that the 'Graf' is deliberately trying to get rid of Melück, and why. In Die Majoratsherren the narrator knows of the Majoratsherr's love of life Arnim 3/p60.
- 74)Arnim 2/p268. He also knows that she shows Laudon the diary with the entry concerning living a life of retreat with a man, in order to show him that her decision is a considered one p263.
- 75)Die Elfen Tieck 2/p176, Der blonde Eckbert Tieck 2/p1-2,24, Der Runenberg p62-3 (although Christian's reasons keep changing).
- 76)Hoffmann Sp W p728,741.
- 77)Hoffmann Sp W p522.
- 78)Arnim 2/p264,271-2.
- 79)Arnim 2/p272,270.
- 80)Arnim 2/p521.
- 81)Arnim 2/p509.
- 82)Arnim 2/p764.
- 83)Hoffmann FN p346.
- 84)Hoffmann FN p348. Also see p347 where the narrator comments on how Nathanael and Clara move apart without noticing it.
- 85)Hoffmann FN p188.
- 86)Hoffmann SB p183 (Torbern), p185 (mine). Also see Die Irrungen where the narrator knows that once with Amalie.

Theodor forgets the Princess Hoffmann Sp W pl49. In Melück Maria Blainville the narrator knows that when the 'Graf' is with Melück for the first time, he has forgotten Mathilde Arnim 2/p566, and in Die Elfen, the narrator knows that once Marie enters the 'Elfenreich', she forgets Andres and their bet Tieck 2/pl68.

87)Hoffmann Sp W p731-2.

88)Hoffmann Sp W p786.

89)Hoffmann Sp W p799.

90)Isabella von Aegypten Arnim 2/p476, Frau von Saverne Arnim 2/p706.

91)Arnim 2/p501.

92)Arnim 2/p571.

93)Arnim 2/p534.

94)Arnim 2/p548.

95)Arnim 2/p265.

96)Arnim 2/p268. Also in Seltsames Beegnen und Wiedersehen the narrator comments that, when reading Constanze's letter, the Rittmeister would not have opened the door if the whole town had cried for help Arnim 2/p780, and in Angelika, die Genueserin und Cosmus, der Seilspringer, the narrator comments that she would not have noticed an attack by a snake or an eagle, until she had to turn the next page Arnim 2/p641.

97)Hoffmann FN p354.

98)Die Irrungen Hoffmann Sp W pl50. Signor Formica Hoffmann SB p771 (here we see the narrator's knowlege of his characters' personalities and habits).

99)Hoffmann SB p812.

100)Arnim 2/p535.

101)Arnim 2/p456.

102)Arnim 2/p769,767,771.

103)Hoffmann SB p949,951,955.

104)Hoffmann Sp W p694.

105)Hoffmann FN p350.

106)Hoffmann SB p865.

107)Hoffmann Sp W p528.

108)Hoffmann Sp W p535-6.

109)Seltsames Beegnen und Wiedersehen Arnim 2/p781,782.
Die Doppeltgänger Hoffmann Sp W p481,483f.

- 110)Hoffmann Sp W p207.
- 111)Der goldne Topf Hoffmann FN p181-2, Der Runenberg Tieck 2/p77-8. Also see Die Majoratsherren Arnim 3/p42 (Vetter).
- 112)This illustrates the difference between narrative perspective and narrative voice, see p88.
- 113)Hoffmann SB p679.
- 114)Arnim 2/p567.
- 115)Arnim 2/p514.
- 116)Arnim 2/p461-2,473,498,507,521,536. See also Mistris Lee Arnim 2/p270 (pictures in the bedroom at the inn), Der tolle Invalide Arnim 2/p742 (idle soldiers).
- 117)Meister Floh Hoffmann Sp W p683,691. Prinzessin Brambilla Hoffmann Sp W p218,219-20,271.
- 118)Hoffmann Sp W p747.
- 119)Hoffmann Sp W p713.
- 120)Hoffmann Sp W p711.
- 121)Hoffmann Sp W p729.
- 122)Hoffmann SB p568. Another general comment is made, that things always seem worse at night p579.
- 123)Hoffmann Sp W p24.
- 124)Hoffmann Sp W p239.
- 125)Hoffmann Sp W p236-7,313.
- 126)Hoffmann SB p801.
- 127)Das Fräulein von Scuderi Hoffmann SB p706. Signor Formica Hoffmann SB p829.
- 128)Hoffmann Sp W p149.
- 129)Arnim 2/p784,795.
- 130)Arnim 2/p560.
- 131)Arnim 2/p561.
- 132)Arnim 2/p564.
- 133)Arnim 2/p506. Cornelius is also compared with "verwachsenen Kindern" p475.
- 134)Arnim 2/p514,527,492.
- 135)Arnim 2/p561.
- 136)Signor Formica Hoffmann SB p834. Mistris Lee Arnim 2/p259.
- 137)Tieck 2/p9-10.
- 138)Tieck 2/p21, also p24.
- 139)Hoffmann SB p680.

- 140)Arnim 2/p531.
- 141)Hoffmann SB p150,153,162.
- 142)Der goldne Topf Hoffmann FN p197-8, Prinzessin Brambilla Hoffmann Sp W p230,260.
- 143)Hoffmann Sp W p276f.
- 144)Hoffmann Sp W p515.
- 145)Arnim 2/p263-4,270.
- 146)Arnim 2/p270.
- 147)Arnim 2/p761.
- 148)Arnim 2/p791.
- 149)Brentano 2/p653-4,657.
- 150)Brentano 2/p660.
- 151)Brentano 2/p661, also see p672.
- 152)Arnim 2/p767,776.
- 153)Arnim 2/p511-2,470,487.
- 154)Hoffmann FN p357.
- 155)Hoffmann Sp W p757.
- 156)Hoffmann Sp W p713.
- 157)Hoffmann Sp W p794.
- 158)Hoffmann Sp W p799.
- 159)Hoffmann Sp W p748.
- 160)Hoffmann Sp W p803.
- 161)Hoffmann Sp W p714.
- 162)Hoffmann Sp W p798 (George), p752 (Knarrpanti).
- 163)Hoffmann Sp W p280,239,274-5.
- 164)Hoffmann Sp W p231-2, also see p219,262.
- 165)Hoffmann Sp W p137.
- 166)Hoffmann Sp W p127,147-8.
- 167)Hoffmann Sp W p130.
- 168)Hoffmann Sp W p129.
- 169)Hoffmann Sp W p37-8.
- 170)Meister Floh Hoffmann Sp W p681, Meister Johannes Wacht Hoffmann Sp W p558,576.
- 171)See, for example, Arnim 2/p492,509,514-5,551-2 (Karl), p455,492 ('Bürger').
- 172)See, for example, Arnim 2/p464,488,551 (Cornelius - his condition as an 'Alraun', his reaction to Nietken (an ironic comment by the narrator), his figurative influence on Karl's career), p509-10,520-1 ('Golem'), p461 (Braka).
- 173)Arnim 2/p785-6.

- 174)Arnim 2/p789.
- 175)Arnim 2/p264.
- 176)Arnim 2/p564,565,568 ('Graf'), p562,579f (St Lük).
- 177)Datura Fastuosa Hoffmann Sp W p540, Das Fräulein von Scuderi see, for example, Hoffmann SB p654-5,672-3. See also Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969).
- 178)Arnim 2/p791,763.
- 179)Mistris Lee Arnim 2/p268, Isabella von Aegypten Arnim 2/p531
- 180)Arnim 2/p555,459. The 'Bärnhäuter' is called "der einfältige Kerl" p530. He is seen far more sympathetically than Cornelius.
- 181)Arnim 2/p453. The narrator in Prinzessin Brambilla introduces Ciacinta as "das holde hübsche Kind" p212.
- 182)Hoffmann Sp W p692.
- 183)Hoffmann SB pl55.
- 184)Hoffmann Sp W pl26,145. The narrator in Der goldne Topf justifies Anselmus' dreams of 'Spezieltaler' Hoffmann FN pl90. See also Datura Fastuosa Hoffmann Sp W p504. A typical phrase in Hoffmann's works justifying a character's reaction is "man kann denken"; Meister Floh Hoffmann Sp W p692,693,694,714,729,750,791,799-800. Die Irrungen Hoffmann Sp W pl19,127. Die Geheimnisse Hoffmann Sp W pl64.
- 185)Arnim 2/p763.
- 186)Arnim 2/p264.
- 187)Arnim 2/p505, see also p468 (Bella's idea of giving the 'Alraun' a second pair of eyes in the back of his neck).
- 188)Hoffmann Sp W p710.
- 189)Hoffmann SB p662.
- 190)Arnim 2/p568.
- 191)Arnim 2/p253-5.
- 192)Arnim 2/p261.
- 193)See above p89.

The Reproduction of Characters' Perspectives

1)Hoffmann Sp W pl49-50. We also see the incident where the couple entering Fuchs' Cafe, and where he turns from the piano he had been playing for the Princess to see the

- 'Rittmeister' with Theodor pl44 pl45. Later, we also see the couple he thinks are the Princess and the Magus through Theodor's eyes pl48. Also see the similar incident with Hff in Die Geheimnisse Hoffmann Sp W pl67-8.
- 2)Hoffmann SB pl80.
 - 3)Hoffmann SB pl82,183.
 - 4)Hoffmann SB pl86,191-2.
 - 5)Hoffmann SB pl58,161,164-5.
 - 6)Hoffmann SB p532.
 - 7)Hoffmann SB p569,582,592.
 - 8)Hoffmann SB p549f.
 - 9)Hoffmann Sp W p280f,281,240-1,244,259.
 - 10)Hoffmann Sp W pl43.
 - 11)Hoffmann Sp W p47.
 - 12)Hoffmann Sp W p270.
 - 13)Hoffmann Sp W p271.
 - 14)Hoffmann Sp W p213.
 - 15)Hoffmann Sp W p214.
 - 16)Hoffmann Sp W p42.
 - 17)Hoffmann Sp W p39-40. Also see p26 & 30-1 (Fabian's perspective of the horse), p35 (characters' perspective of Zaches' entrance), p53-4 (Prosper is described as the friends see him), p56 (the room at Prosper's house is described as they see it) p60f (Adrian and Pulcher watch Zaches), p65f (Prosper's perspective of Rosabelverde), p82 (perspective of those in the 'Saal' celebrating the engagement), p89 (the characters look up at Zaches), p89f (perspective of the Kammerdiener) p99 (characters' perspective of Prosper and the 'Goldkäfer').
 - 18)Hoffmann Sp W p699f,710f,715.
 - 19)Hoffmann Sp W p677-8.694f.716f.729-30,747,796. Also see Die Königsbraut where we follow Anna as she goes up to the tower Hoffmann SB p956, as she sees the destruction of the vegetable garden (here the perspective is that of Anna and her maid) p966, as the tent is built p967, as she watches Corduanspitz p971-2, and as she sees the realm of Daucus Carota as it really is p983-4.
 - 20)Hoffmann SB p649f.662-3.
 - 21)Hoffmann SB p670,672f. Also see Der unheimliche Gast Hoffmann SB p624 (the characters watch the 'Graf'), p630

(perspective of the Doctor), Signor Formica Hoffmann SB p824f,835f (we watch the play with the characters), Vampirismus Hoffmann SB p940 (we follow the Graf following his wife), Die Doppeltgänger Hoffmann Sp W p444f (we follow Schwendy), p456f (we follow Berthold), Die Marquise de la Pivardiere Hoffmann Sp W p337f (we follow the Marquise's perspective), Datura Fastuosa Hoffmann Sp W p523f,532f (we follow Eugenius' perspective), Der Elementargeist Hoffmann Sp W p366,367 (we enter the room with Albert), Der Feind Hoffmann Sp W p642 (we see the old man as he stands up, and the stranger as the characters do p645-6.

22)Hoffmann FN p350-1,362 (Lothar's perspective is also given here), p353-5,553-4,362,351-2.

23)Hoffmann Sp W p225.

24)Hoffmann FN p208f,212f. On p208 the old woman is described as Veronika sees her. On p238 we are given Anselmus' new perspective of Lindhorst's house after drinking the punch.

25)Hoffmann FN p240f,219f.

26)Hoffmann FN p179,180,186,187. Also see p215 where Anselmus looks at his scripts, p233f where Anselmus looks with Veronika at the mirror, and p237 where he sees the parrot.

27)Tieck 2/p187-9,1189-91,191-2,198,200f.

28)Tieck 2/p91 and 99f,92-3,93-4,102-3,104f.

29)Tieck 2/pp65,68,69,69-70.

30)Tieck 2/p24. We are also given his perspective of Walther p23, and of the 'Bauer' p25.

31)Tieck 2/p25.

32)Tieck 2/p170,171,175,181.

33)Arnim 2/p764,778,791f,792,783,774,794.

34)Arnim 2/p460,469,478,456-7.

35)Arnim 3/p53.

36)Brentano 2/p712. Also see Die mehreren Wehmüller.. We follow Wehmüller in his dash to the border - he visits the 'Wirtshaus', then runs to the cordon Brentano 2/p658-9.

37)Hoffmann SB p186 (notice the use of 'sichtlich'), p196.

38)Hoffmann FN p353.

39)Hoffmann Sp W p774. Also in Signor Formica we are given an observer perspective of Pasquale Hoffmann SB p838, in Prinzessin Brambilla the perspective of the masked individual on the Korso is that of 'aller' Hoffmann Sp W p298.

40)Der blonde Eckbert Tieck 2/p9 Die Elfen pl16-7,169,170,173 ('das Auge'),167.

41)See above pl20f for the first-person narrator.

42)Hoffmann SB p663-4,706,707.

43)Hoffmann SB pl84,185. Also see pl93 ('Steiger'), pl94 (Ulla). Ulla is also seen through the perspective of the other characters at the end of the narration pl95-6.

44)Die Geheimnisse Hoffmann Sp W pl77-8,180-1. Also see Hff at Kempfer's pl65. Datura Fastuosa Hoffmann Sp W p504,541.

45)Die Marquise de la Pivardiere Hoffmann Sp W p345-6. Die Doppeltgänger Hoffmann Sp W p452,476-7. Also see Das Gelübde Hoffmann FN p560-1,566-7 (the family act as observers), and Der Elementargeist Hoffmann Sp W p367 (we are given Albert's perspective of the Baronesse, rather than that of the narrator, and this is contrasted with that of Viktor p398-9.

46)Arnim 2/p774,794,762.

47)Brentano 2/p762-4.

48)Die Schachtel mit der Freidenspuppe Brentano 2/p709,710,715,716. Der arme Raimondin Brentano 2/p743.

49)Hoffmann FN pl84-5.

50)Tieck 2/pl87f,197-8,199-200 cf pl96-7.

51)Die Elfen Tieck 2/pl68. Der Runenberg Tieck 2/p70.

52)Hoffmann FN pl94-5.200,215,217,226.

53)Hoffmann SB p672,673,680,683.

54)Arnim 2/p255-6,258.

55)Hoffmann Sp W p729-30 (Peregrinus) 710,711-2 (George) p728 (Aline - who recounts the scene herself).

56)Hoffmann SB p783-4.

57)Hoffmann Sp W p34.

58)Hoffmann SB pl73-4,187. Also see Doge und Dogaresse. Hoffmann SB p356 (the two friends).

59)Hoffmann SB p774.

- 60)Hoffmann SB p146. See also p147.
- 61)Hoffmann SB p163. Also p147,154,160. Traugott is siezed from behind by Berklinger p167.
- 62)Hoffmann SB p580.
- 63)Hoffmann SB p971-2.
- 64)Hoffmann FN p186,188,240,217,210.
- 65)Hoffmann Sp W p224. Also see p225-6 (Impressario), p239 (Dottore/Beatrice), p240 (Pantalon).
- 66)Hoffmann Sp W p262. Also p282 (the 'Mohren' in the palace), p307 (the German artists in the cafe approach while the 'junger Mensch' is talking), p313 (the 'junger Mensch' approaches the German artists).
- 67)Hoffmann Sp W p710,735,773.
- 68)Hoffmann Sp W p688,692.
- 69)Das Fräulein von Scuderi Hoffmann SB p662. Die Irrungen Hoffmann Sp W p120. Die Geheimnisse Hoffmann Sp W p170.
- 70)Tieck 2/p189.
- 71)Tieck 2/p63.
- 72)Hoffmann FN p214.
- 73)ibid.
- 74)Hoffmann FN p186-7.
- 75)Hoffmann SB p216.
- 76)Hoffmann SB p707. Also see Brentano's Die mehreren Wehmüller.. We hear what Wehmüller hears of the discussion about himself Brentano 2/p662.
- 77)Hoffmann SB p679-80. In Arnim's Die Majoratsherren there is a gap in the 'Majoratsherr's' perspective of Esther in her room as his tears blind him Arnim 2/p52, in Brentano's Der arme Raimondin we experience the sensation of waking with the wounded man Brentano 2/p746.
- 78)Hoffmann FN p191.
- 79)Hoffmann FN p239.
- 80)Hoffmann FN p222.
- 81)Hoffmann FN p214.
- 82)Hoffmann Sp W p695. Also he suddenly finds himself outside Lämmerhirt's house p787, in Swammerdamm's room p793, and we also experience how he wakes up p725. In Datura Fastuosa Eugenius loses consciousness in the scene with the young bride being blessed by the Professor.

Hoffmann Sp W p502, he also awakens from a trance to find himself outside the 'Professorin's' room p543. In Prinzessin Brambilla Giglio loses consciousness when he is blooded Hoffmann Sp W p240, and is awakened by Bescapi p241. In Die Geheimnisse Hff loses consciousness after the scene with the 'Doppelgänger' Hoffmann Sp W p169. In Die Königsbraut Anna faints as she watches her father chasing Corduanspitz Hoffmann SB p988. In Arnim's Seltsames Begegnen und Wiedersehen we experience the 'Rittmeister' waking from sleep Arnim 2/p783.

83)Tieck 2/p68. This is similar to Bertha's first-person reproduction of her experience in Der blonde Eckbert (see p134).

84)Tieck 2/p25-6.

85)See above p135-6.

86)Hans-Georg Werner, E T A Hoffmann: Darstellung und Deutung der Wirklichkeit im dichterischen Werk (Weimar, 1962), p146 (for 'author' read 'narrator').

87)Armand de Loecker, p37f. John Reddick, 'Der goldne Topf', MLR, 71 (1976), p890. Also see Bettina Boss, 'Die Rolle des Erzählers bei Hoffmann' (unpublished dissertation, University of New South Wales, 1978), p172-4. Wolfgang Kayser, Das Grotoske (Oldenburg, 1957), p80. Kayser writes "er (the narrator) verschmilzt gelegentlich mit den auftretenden Personen und spricht aus deren Perspektive.".

88)See above p129-30.

89)Hoffmann FN p201. This quotation begins with reference to Anselmus' perception - "Anselmus schaute hin", but continues as the report of fact by the narrator. The same is true of the description of the snakes in the tree - the character's perspective, presented as such, is progressively lost.

Hoffmann FN p215.

90)Also see Hoffmann FN p191 (door-knocker), p201 (ring), p227 (Serpentina), p239 (ink blot). See above for the distinction between narrative perspective and voice.

91)For an analysis of the phenomenon of FIS and its different interpretations in the nineteenth century novel, see Roy Pascal, The Dual Voice (Manchester, 1977).

This idea of a dual voice, that is, one in which both the character and narrator's perspectives are present, is central to the notion of FIS for Pascal. He writes: "The narrator, though preserving the authorial mode throughout and evading the 'dramatic' form of speech or dialogue, yet places himself, when reporting the words or thoughts of a character, directly into the experiential field of the character, and adopts the latter's perspective in regard to both time and place." p9. The narrator's perspective is still present as mimic, however p18-19. Oskar Walzel, on the other hand, argues that the narrator totally abdicates his position to the character. See Oskar Walzel, 'Von "erlebter Rede"', Das Wortkunstwerk. Mittel seiner Forschung (Leipzig, 1926). This is criticised by Pascal, who maintains that the perspective of the mimic is always present p27-8.

Our study is interpreting FIS slightly differently to these two critics, with particular reference to the concept of vision as opposed to voice. We are considering the instances in which the narrator loses himself in the character's perception, rather than examples of reproduction of speech, diction, and thoughts, although the latter is also important with reference to conceptual perception. The main importance of FIS for this study, however, centres on the way in which the character's subjective experiences are reported as if they were being recorded, and thus confirmed, by the narrator, when in fact they stand alone, the narrator having given up any separate perspective. Thus, for our purposes too, the narrator is suppressed by the character.

Pascal mentions the works of Hoffmann in a footnote (p149 f n 49). He sees his works as untypical, as the use of FIS does not lend itself to the angle of interpretation he has adopted in his study. He writes that "the personal narrator drops into the role of a folk tale-teller, who readily accepts the reality of the irrational and magical events and hence confirms the objective truth of the subjective FIS." The sustained ambiguity of Der goldne Topf rests, however, on the fact that the reality of the irrational and magical events is never finally accepted

or confirmed, or conversely, never finally rejected, and this is achieved by the use of FIS at these decisive moments.

See also Ch Bally, 'Figures de pensée et formes linguistiques', GRM, 6 (1914), p417, writing on Zola.

92)Hoffmann letter to Kunz 4/3/1814 Briefwechsel 1/p445.

93)Hoffmann FN p202,214,231,239,223.

94)Hoffmann SB p160. Also see the quotation from Die Irrungen at the beginning of this section p184-5. In these, and many other cases, the narrator's perspective, and the dual voice, is lost. See Pascal, p28.

95)Hoffmann FN p351.

96)Ulrich Hohoff, E T A Hoffmann 'Der Sandmann': Textkritik, Edition, Kommentar, (Berlin, 1988), p90.

97)Tieck 2/p99-100.

98)Arnim 3/p46. This is also true of the scenes witnessed from the window p42-3,49-52,62-4.

99)Meister Floh Hoffmann Sp W p703-8,718-22. Die Irrungen Hoffmann Sp W p131-3. Das Fräulein von Scuderi Hoffmann SB p674f (Madelon), p685f (Olivier), p691f (Cardillac). Das Gelübde Hoffmann FN p562f (father), p576f (Hermenegilda), p584 (Xaver). Der tolle Invalide.. Arnim 2/p737-40. Der blonde Eckbert Tieck 2/p10-21.

100)Arnim 2/p635,636. Arnim 2/p661-8. Also Cosmus p641-59.

101)Hoffmann FN p344.

102)ibid.

103)Tieck 2/p88-91,94-7,103-4.

104)Tieck 2/p100-1,107.

105)Tieck 2/p165-6,182-3,171,172,173,174.

106)Tieck 2/p29-31,32f,34-6.

107)Tieck 2/p77-8.

108)Tieck 2/p74-5,75-6. Also see p76-7,78-9,81-2.

109)Tieck 2/p77. (When this incident is first mentioned, Christian's thoughts are reproduced, but at this stage, he is unsure of the meaning).

110)Mistris Lee Arnim 2/p260-1,262-3,268-70. Isabella von Aegypten Arnim 2/p458-61,484-5,493-4 (Bella and Braka). Die Majoratsherren Arnim 3/p55,38,53-5,51-2. (Also see Angelika, die Genueserin und Cosmus, der Seilspringer Arnim 2/p659-68,676-80.) Melück Maria Blainville Arnim

2/p560 cf p578. Die Schachtel mit der Friedenspuppe Brentano 2/p722-3 (Baron), p723 (Frenel), p730-1 (Sanseau), p740 (Frenel). Also see p706f & 710-11.

111)Hoffmann SB p676-9 (La Regnie), p685-98 (Olivier), p701f (Miossens), p702-3 (d'Andilly).

112)Hoffmann SB p658-9.665-6.

113)Hoffmann FN p181f,189-90,192-3,228,235f. Also Heerbrand, Veronika and Paulmann discuss Anselmus' fate p248-50.

114)Die Brautwahl Hoffmann SB p540-3,589-90. Meister Floh Hoffmann Sp W p702-7 (Leuwenhoeck), p712-3 (Zeherit), p718-22 (Meister Floh). Die Königsbraut Hoffmann SB p958-61,968-9,981-4 (Dapsul von Zabelthau), p973-4 (Corduanspitz). Prinzessin Brambilla Hoffmann Sp W p225,242-3,246f,294-6,310 (Celionati gives information on himself and on Urdar and the Prince and Princess).

115)Die Doppeltgänger Hoffmann Sp W p445. Der goldne Topf Hoffmann FN p207 (also Heerbrand p249).

116)Hoffmann Sp W p7-8,91f,8-9.

117)Hoffmann Sp W p23f. The narrator does have information on Balthasar, but Fabian is the one who tells us most about him.

118)Hoffmann SB p786f (Antonio tells Salvator about Marianna and Pasquale), p789 (Antonio describes a scene between him and Pasquale), p790-2 (Salvator gives information on the events in Pasquale's house), p802-3 (Antonio describes Pasquale's reaction to the fake injury he (Antonio) treated), p803-4 (Salvator gives additional information on Pasquale), p813-4 (Salvator gives information about Signor Formica), p832-3 (Antonio tells Salvator of Pasquale's actions after he marries Marianna).

119)The first chapter contains conversation between Tusmann and Leonhard, the second between Leonhard and Edmund, then Edmund and Albertine, the third between Tusmann and Vosswinkel, then Manesse who joins them, the fourth describes conversations between Tusmann, Manesse, Leonhard and Vosswinkel, the fifth between Edmund and Leonhard, Tusmann and Leonhard, and Leonhard and Vosswinkel, the sixth between Albertine and Leonhard, ending in the final 'Brautwahl' scene which brings all

characters together. Also see Die Marquise de la Pivardiere Hoffmann Sp W p333f (the Marquise tells her story), p339f (Charost tells his). Die Doppeltgänger Hoffmann Sp W p459f (Berthold and George), p463f (Schwendy and the 'Graf'), p465-6 (Schwendy and the 'Ratsherr'), p474f (the villagers), p487-8 (Törny). Der Elementargeist Hoffmann Sp W p374f (Viktor), p387f (Paul). Datura Fastuosa Hoffmann Sp W p495f (characters introduced in conversation), p504f (Sever and Eugenius). Der Feind Hoffmann Sp W p635f & p667f (conversation in the 'Wirtshaus'), p657f (Mathilde's parents), p673-4 (Mathias and Dürer).

120)Hoffmann SB p172,174,180.

121)Hoffmann SB p182,188-9.

122)Hoffmann SB p172,182,183.

123)Hoffmann SB p157-8,162-3 & 167-8.

124)Hoffmann Sp W p117 & 121-2, p150-2,152-4, p129f.

125)Hoffmann Sp W p184f. This work begins with the 'merkwürdige Korrespondenz des Autors mit verschiedenen Personen', Hff subsequently meets the 'Magus' (his 'Doppelgänger'), and receives a series of 'Blättlein', which he puts into order.

126)Hoffmann Sp W p731f,744f,776f,783f,788f.

127)Hoffmann Sp W p716-25,741-2,757-8,764f,792-3,805-8.

128)Hoffmann Sp W p726f,760f (Aline), p774,781-2 (George), p776 (Wirt), p803-4 (Röschen). Also Leuwenhoeck explains the trick he played on his guests with microscopes to George, who was a witness to it p700-1. The 'Bartscherer' and the 'Douanier' also give information through their conversation p772.

129)Hoffmann Sp W p212f.

130)Hoffmann Sp W p222f. Also p243,294,297.

131)Hoffmann Sp W p246f,311f - this latter story is followed by that of the 'jungen Menschen' p314.

132)Hoffmann Sp W p238-9,242-3 (Giglio), p266f (Chiari).

133)Hoffmann Sp W p234-6 (overheard conversation), p239 (Beatrice), p224-5,242-3,294-8,324-6 (Celionati).

134)Hoffmann Sp W p305f.

135)Hoffmann Sp W p300f (Beatrice), p271-5 (Giglio).

136)Hoffmann Sp W p7-8 (Liese), p8-9,91-3 (Rosabelverde).

- p42f (Sbiocca), p44-7,70-3 (Pulcher), p74f (Prosper).
- 137)Hoffmann Sp W p44-7,70-3.
- 138)Arnim 3/p63-4.
- 139)Hoffmann Sp W p686.
- 140)Tieck 2/p74.
- 141)Hoffmann Sp W p238,245.
- 142)Brentano 2/p743.
- 143)Clara Hoffmann FN p345. Albertine Hoffmann SB p552-3 (this is also true of Dümmerl, a male secondary character p563-4). Rosabelverde Hoffmann Sp W p12-14. Candida Hoffmann Sp W p33.
- 144)Hoffmann Sp W p679f,686.
- 145)Der Artushof Hoffmann SB p162-3. Frau von Saverne Arnim 2/p701-3.
- 146)Hoffmann Sp W p234-6 (Masken), p242 (Celionati), p279 (Bescapi).
- 147)Tieck 2/pl87-8. See also the opening description in Ritter Gluck Hoffmann FN p14.
- 148)Isabella von Aegypten Arnim 2/p530. Seltsames Begegnen und Wiedersehen Arnim 2/p768. Meister Floh Hoffmann Sp W p708f.
- 149)See above p205f.
- 150)See above pl61-2. For examples of vague comments see Signor Formica Hoffmann SB p772,797,832. Meister Floh Hoffmann Sp W p699.
- 151)Die Majoratsherren Arnim 3/P65-6. Der blonde Eckbert Tieck 2/p9. Die Elfen Tieck 2/pl66-7. Also at the end of the work pl81-2.
- 152)Tieck 2/p48,58.
- 153)Die Brautwahl Hoffmann SB p597. Der Sandmann Hoffmann FN p363. Also see Das Gelübde Hoffmann FN p586.
- 154)Hoffmann FN p355-6.360.
- 155)Hoffmann Sp W p698f.
- 156)Arnim 2/p559-61.
- 157)Hoffmann Sp W p261.
- 158)Arnim 2/p562.
- 159)Hoffmann SB p766-7. Also see Das Gelübde Hoffmann FN p567.
- 160)Hoffmann Sp W p346f.
- 161)Hoffmann Sp W pl77-8,180-1. Also see Die

Doppeltgänger Hoffmann Sp W p451, Meister Floh Hoffmann Sp W p736, Klein Zaches Hoffmann Sp W p60 (the source for the information on Zaches' visits to the garden is left unspecific).

162)Hoffmann Sp W p680.

163)Hoffmann Sp W p709.

164)Hoffmann Sp W p690-1,709f.

165)Hoffmann Sp W p744,700f.

166)Hoffmann Sp W p715.

167)Hoffmann Sp W p687 (Swammerdamm is introduced), p731 (he visits Peregrinus).

168)Hoffmann Sp w p731.

169)Hoffmann Sp W p8,26-7.

170)Hoffmann Sp W p88.

171)Hoffmann SB p195-6.

172)Hoffmann SB p196.

173)Tieck 2/p196,193.

174)Tieck 2/p199-200 cf p190.

175)Tieck 2/p199.

176)Tieck 2/p108 cf p92.

177)Tieck 2/p175.

178)ibid.

179)Arnim 2/p762.

180)Hoffmann FN p346,347.

181)Hoffmann FN p347,348. Also see the reference on p357 to "der kalte prosaische Siegmund".

182)Hoffmann FN p184.

183)Hoffmann Sp W p300.

184)Tieck 2/p82. See Lillyman, p241.

185)See Pascal, p15.

186)Hoffmann Sp W p15.

187)Hoffmann SB p565.

188)Hoffmann SB p580.

189)Hoffmann Sp W p145. Also see p150: "Er schaute um sich und - o Himmel! - auf einem zierlichen Pfeilertisch lag die verhängnisvolle Briefftasche!".

190)Tieck 2/p63. See Lillyman, p233.

191)Tieck 2/p70. See Lillyman, p234.

192)Tieck 2/p68,69.

193)Hoffmann FN p350,353.

- 194)Hoffmann FN p347,361.
- 195)Hoffmann FN p235.
- 196)Hoffmann SB p680.
- 197)Arnim 2/p769.
- 198)Tieck 2/pl00.
- 199)Arnim 2/p533.

Limited Access to the Inner World of the Characters

- 1)Arnim 2/p562.
- 2)See. for example, Arnim 2/p563,564,565,569.
- 3)See, for example, Arnim 2/p567-8 for his attitude to his relationship with Melück.
- 4)Arnim 2/p567. The narrator uses the word "ungewiss". Also see p563 ("schien").
- 5)Hoffmann SB pl47,149.
- 6)See above p216.
- 7)Hoffmann SB pl77, also see pl79,184,192.
- 8)Hoffmann SB p672, also see p681,682.
- 9)Hoffmann Sp W p238.
- 10)Tieck 2/p25.

The Narrator as Observer

- 1)Tieck 2/pl0.
- 2)Brentano 2/p745.
- 3)Hoffmann Sp W p730.
- 4)Hoffmann SB pl71,195.
- 5)Hoffmann SB p893f.
- 6)Hoffmann Sp W p48-50 & 62-3, p62.
- 7)Hoffmann Sp W p66-8.
- 8)Hoffmann Sp W p240,315-6.
- 9)Hoffmann Sp W p697-8.
- 10)Hoffmann Sp W p222.
- 11)Hoffmann FN pl46-7.
- 12)Hoffmann Sp W p227.
- 13)Hoffmann Sp W p696.
- 14)Hoffmann SB p795-6.
- 15)Hoffmann Sp W p690 my emphasis. Also Swammerdamm p731, Röschen p796. In Datura Fastuosa Gabriela is described in a similar way Hoffmann Sp W p531.
- 16)Hoffmann Sp W p716-7.

- 17)Hoffmann SB p165.
- 18)Hoffmann Sp W p150.
- 19)Hoffmann Sp W p453-5.
- 20)Tieck 2/p100.
- 21)Hoffmann Sp W p746. Also see the descriptions of the fights on p783 & 786.
- 22)Brentano 2/p712-3.
- 23)Hoffmann SB p992. See above p207.
- 24)See above under 'The Reproduction of Characters' Perspectives'.
- 25)Hoffmann FN p220.
- 26)Hoffmann Sp W p56.
- 27)Hoffmann Sp W p220-1,295f,259,318-9.
- 28)Hoffmann SB p961f.
- 29)Hoffmann SB p147.
- 30)Hoffmann SB p955.
- 31)Tieck 2/p167.
- 32)Hoffmann Sp W p799-800.
- 33)Hoffmann SB p155
- 34)Hoffmann Sp W p680.
- 35)Hoffmann Sp W p776.
- 36)Hoffmann Sp W p32-3. Also see p8 (Liese) & p29 (Balthasar).
- 37)Hoffmann Sp W p279. Also see p220,300,315.
- 38)Hoffmann Sp W p47.
- 39)Hoffmann FN p204.
- 40)Hoffmann SB p819.
- 41)Hoffmann SB p536.
- 42)Hoffmann SB p172-3,173.
- 43)Arnim 2/p500.
- 44)Hoffmann Sp W p305. Also see p315; the character is wearing a mask and the narrator cannot see underneath.
- 45)Hoffmann Sp W p234.
- 46)Hoffmann Sp W p315 (the assumption that the reader knows who is behind the mask must be ironic, due to the confusion of identities throughout the work. The narrator himself has to guess.) Also see p298. Giglio is also referred to (or becomes) 'Prinz' p317, and 'junger Mensch' p305f, which further highlights the narrator's confusion with regard to the identity of his characters.

- 47)Hoffmann SB p194.
- 48)Hoffmann Sp W p62.
- 49)Hoffmann SB p667.
- 50)Hoffmann SB p663.
- 51)Hoffmann SB p776.
- 52)Hoffmann FN p147.
- 53)Hoffmann Sp W p781,783.
- 54)Tieck 2/p71. Also in the early work Die beiden merkwürdigsten Tage aus Siegmunds Leben the narrator's comment that the 'Präsident's' behaviour towards Siegmund is due to his enjoyment of his embarrassment is conjecture founded on his observation of the scene, coupled with his knowlege of the events of the previous evening Tieck 1/p46.
- 55)Arnim 2/p565 (here, the narrator's perspective is very close to that of the 'Graf'), p563,580. We have already considered the fact that Melück as a character remains mysterious.
- 56)Arnim 2/p539. Also see p500 ("wahrscheinlich").
- 57)Arnim 2/p567.
- 58)The subtitle to this work is 'Die Hausprophetin aus Arabien'. The prophesy is referred to Arnim 2/p584-5.
- 59)Arnim 2/p500,539. Also see the examples above p225-6.
- 60)Hoffmann FN p354.
- 61)Hoffmann Sp W p448. This can be compared with the examples above where the narrator notices what the characters do not p171-2.
- 62)Hoffmann SB p797-802,815-9.
- 63)Hoffmann SB p565.
- 64)For the concept of the 'weitschweifiger' narrator see above p143f. This narrator is typical of the eighteenth century novel, and in this case, the narrator's comments on his narrative show his control of the narrative, and the extent of his knowlege of characters and events. See Michael von Poser, Der abschweifende Erzähler (Bad Homburg, 1969), p45, Peter J Brenner, Die Krise der Selbstbehauptung (Tübingen, 1981), p186, John M Ellis, 'Clara, Nathanael and the narrator: Interpreting Hoffmann's Der Sandmann', GQ, 54 (1981), p34, and Wayne C Booth, 'The self-conscious narrator in comic fiction

- before Tristram Shandy', PMLA, 67 (1952).
- 65)Hoffmann SB p793,834.
- 66)Hoffmann Sp W p522.
- 67)See above pl73f.
- 68)Hoffmann SB p659.
- 69)Hoffmann SB p680.
- 70)Hoffmann Sp W p730.
- 71)Hoffmann Sp W p798.
- 72)Hoffmann Sp W p729. Also see p730 for the comment that everyone thinks their first love is a supernatural being. Also in Datura Fastuosa Hoffmann Sp W p531 Gabriele is described as dangerous to an innocent young man.
- 73)Arnim 2/p529.
- 74)Arnim 2/p521.
- 75)Arnim 2/p453-4. Isabella mentions this p484.
- 76)Arnim 2/p507-8, 498. For these examples, also see above pl75f.
- 77)Tieck 2/Pl65,177,178-9,185.
- 78)Hoffmann SB pl71,182,183.
- 79)Brentano 2/p742.
- 80)See above pl73f.
- 81)Klein Zaches Hoffmann Sp W p22. Der goldne Topf Hoffmann FN p206. Der Artushof Hoffmann SB pl48.
- 82)Der Sandmann Hoffmann FN p344. Prinzessin Brambilla Hoffmann Sp W p212-9 - most information here is given by means of conversation. The narrator mentions such facts as that Giglio owes Beatrice money for washing his collar p216. Der Artushof Hoffmann SB pl46.
- 83)Hoffmann Sp W p475.
- 84)Hoffmann SB p658f,664f,683-4.
- 85)Hoffmann SB p661.
- 86)Hoffmann SB p666.
- 87)Hoffmann SB pl80-1.
- 88)See above on the importance of conversation and similar forms pl50f.
- 89)See above pl51.
- 90)Hoffmann p654,656, p679 (la Regnie), p702 (Miossens).
- 91)Hoffmann SB p656 (narrator) p661 (King). See also John Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969), p346. This can be linked with the idea of the narrator agreeing

with the characters' observer perspective, here he agrees with their value judgements.

92)Arnim 2/p776,769.

93)Arnim 2/p768,769.

94)Arnim 3/p33.

95)Arnim 2/p702,709.

96)Arnim 2/p579f.

97)Tieck 2/P74 "übertriebene Tätigkeit"/"übertriebene Aengstlichkeit".

98)Der goldne Topf Hoffmann FN p180 cf 182. Prinzessin Brambilla Hoffmann Sp W p212 cf 217.

99)Hoffmann SB p698.

100)Hoffmann Sp W p713. Also see p219 for a supposition on 'Smorfia'.

101)Tieck 2/p80.

102)Also see Signor Formica Hoffmann SB p793 (Pasquale - "musste"), Klein Zaches Hoffmann Sp W p93 (Liese - "gewiss war es wohl"), Prinzessin Brambilla Hoffmann Sp W p262 (Chiari's ancestors - "vielleicht").

103)Signor Formica Hoffmann SB p771, Die Irrungen Hoffmann Sp W p150,144-5.

104)See above p167f.

105)Hoffmann Sp W p172.

106)Hoffmann Sp W p12.

107)Hoffmann Sp W p18,90,91.

108)Hoffmann Sp W p680.

109)Brentano 2/p655.

Limitation of Movement in the Narrating Figure

1)Hoffmann Sp W p78-9.

2)Hoffmann Sp W p271,273f.

3)Brentano 2/p709.

4)Brentano 2/p732.

5)Hoffmann Sp W p569-70.

6)Hoffmann Sp W p785. Also when the narrator leaves George and Peregrinus in prison to tell us the background to Peregrinus' arrest, when we return, their conversation is ended. The narrator has therefore not stopped the action, he has merely stopped describing it. The same is true of the scene in Der Artushof Hoffmann SB p149 when

the characters are eating. The narrator discusses them as they eat, and thus is able to comment only briefly on the events at the table. The narrator has here lost the power to stop and re-start events, he is dependent on the same time scale as the characters (for this point in a different context, see above p150).

7)Hoffmann SB p812.

Limitation of the Narrator to Sources

1)See abovep160f.

2)Hoffmann Sp W p154-5,159f.

3)Hoffmann Sp W p12-14. Also see Meister Johannes Wacht Hoffmann Sp W p551-2,573.

4)Hoffmann Sp W p758,805,814 - the use of "soll" here indicates conjecture.

5)Hoffmann Sp W p787.

6)Hoffmann Sp W p298.

7)Brentano 2/p673.

8)Hoffmann SB p250.

9)Hoffmann Sp W p805.

10)Die Brautwahl Hoffmann SB p597-8, Die Königsbraut Hoffmann SB p993, Prinzessin Brambilla Hoffmann Sp W p326, Die drei Nüsse Brentano 2/p773.

Loss of Status by the Narrating Figure

1)Hoffmann Sp W p692. Also see p690 where the narrator is unable to describe Dörtje/Aline.

2)Hoffmann SB p148.

3)Hoffmann SB p148-9.

4)Hoffmann Sp W p143-4.

5)Hoffmann SB p201,244.

6)Hoffmann Sp W p736. This is a limitation of the knowlege of the narrator who identifies characters unknown to the other characters.

7)Hoffmann SB p557,591,534. Also Die Königsbraut Hoffmann SB p964, Signor Formica Hoffmann SB p834.

8)Hoffmann Sp W p160,161-2.

9)Hoffmann Sp W p162.

10)Hoffmann Sp W p164.

11)Hannelore Link, Abstraktion und Poesie im Werk des

- Novalis (Stuttgart, 1971), p175.
- 12)Hoffmann SB p790,803.
 - 13)Hoffmann SB p783-5. Hoffmann SB p797f. Hoffmann SB p818-9.
 - 14)Hoffmann SB p590.
 - 15)Hoffmann FN p250-2.
 - 16)Hoffmann Sp W p18 cf p69.
 - 17)Hoffmann Sp W p680 cf p724.
 - 18)Arnim 3/p34-6 (narrator), p53-4 ('Hofdame'), p37,53 ('Vetter').
 - 19)Tieck 2/p26.
 - 20)Hoffmann FN p238 (Lindhorst), p209-10 (Liese).
 - 21)Hoffmann Sp W p152.
 - 22)Hoffmann Sp W p243,234,279.
 - 23)Hoffmann Sp W p275,272-4.
 - 24)Hoffmann SB p545-6 (Edmund), p555 (Albertine - he knows about the engagement between Albertine and Tusmann, which is a secret between Tusmann and Vosswinkel), p532,534,555 (Tusmann), p542 (Lippold).
 - 25)Hoffmann SB p583, p590-Leonhard characterises himself here as someone who appears "überall wie ein echter Deus ex machina" (my emphasis).
 - 26)Der goldne Topf Hoffmann FN p192-4 (Lindhorst), p227-31 (Serpentina). Prinzessin Brambilla Hoffmann Sp W p294f. Celionati also gives information on the land of Urdar to the German artists p250-7,310-13. The old man in the palace also gives information, which Giglio hears p282-6. Die Brautwahl Hoffmann SB p589-90.
 - 27)Hoffmann Novels p86-7,98.
 - 28)Hoffmann Novels p286,272.
 - 29)Hoffmann SB p791,804.
 - 30)Hoffmann Sp W p542-3,544.
 - 31)Hoffmann Sp W p692 (Aline), p739 (George).
 - 32)Hoffmann SB p657-9,661.
 - 33)Hoffmann SB p649-50.
 - 34)Hoffmann SB p667.
 - 35)Hoffmann Sp W p733-4. Swammerdamm is described by the narrator as looking at Peregrinus intently in order to try and read his thoughts, and adds that this was for him impossible, as he did not have the microscope p789. See

above for references to characters trying to read thoughts by fixing their gaze p85.

36)Hoffmann Novels p309.

37)Hoffmann Sp W p225.

38)Tieck 1/p488-9.

39)Arnim 3/p56-7.

40)See above under 'Fringe Sciences'.

41)Hoffmann Sp W p242-3,290-1,294-8 (Celionati), p279 (Bescapi).

42)Arnim 2/p577-8.

43)Hoffmann Sp W p793,796,808.

44)Hoffmann SB p776,832.

45)See above pl61-2.

The First- and Third-person Narrator Compared

1)Ellis, 'Clara, Nathanael and the Narrator: Interpreting Hoffmann's Der Sandmann', GQ, 54 (1981), p5.

2)ibid. p7-8.

3)Also Silvio Vietta, 'Romantikparodie und Realitätsbegriff im Erzählwerk E T A Hoffmanns', ZfdP, 100 (1981), p582, Wolfgang Nehring, 'E T A Hoffmanns Erzählwerk', ZfdP, 95 (1976), Lee B Jennings, 'Blood of the Android: A post Freudian perspective on Hoffmanns Der Sandmann', Seminar, 22 (1986) - this article is a consideration of possible reasons for the vendetta against Nathanael. The identity of Coppela and Coppelius is taken for granted. Ingrid Aichinger, 'E T A Hoffmanns Novelle Der Sandmann und die Interpretation Siegmund Freuds', ZfdP, 95 (1976), Sonderheft, pl45 takes for granted that the two figures are separate, and that the identification of them by Nathanael is in his mind. Some critics also see Clara as 'right' and Nathanael as 'wrong', and this also implies interpretative clarity. See, for example, Harvey Hewett-Thayer, Hoffmann, Author of the Tales, (Princeton, 1948) pl87, Ursula Lawson, 'Pathological time in E T A Hoffmanns Der Sandmann', Mh, 60 (1968), p56 and E F Hoffmann, 'Zu E T A Hoffmanns Der Sandmann', Mh, 54 (1962), p249 who writes "Der Autor billigt und versteht Klara. Er versteht aber auch Nathanael." This understanding is seen by Hoffmann in

terms of sympathy for his gross deception by Olimpia. Friedrich Kaulbach, 'Das perspektivische Wirklichkeitsprinzip in E T A Hoffmanns Erzählung Der Sandmann', PP (1980), p191 sees Clara as embodying the 'right' perspective, although he later modifies this, saying that, for Nathanael, the outside forces he fears are very real. In saying this, however, he claims that, while there is no doubt of the "Wirklichkeit" of these forces, neither the narrator nor the reader would accord them "dingliche Greifbarkeit", thus implying that they have no existence outwith his mind, and, to all intents, that Clara is right in saying Nathanael's belief is the only thing that gives them reality p202.

Bettina Boss, 'Die Rolle des Erzählers bei Hoffmann' p218 makes the interesting point that Nathanael mixes up the names of Coppola and Coppelius in his second letter, Hoffmann FN p342, thus showing, writes Boss, that he cannot separate the two. If one takes this mistake by Nathanael into account, his identification of Coppelius as being in the laboratory with Spalanzani could also be a mistake Hoffmann FN p358. Ellis' argument is that Coppela has been working on Olimpia with Spalanzani.

4) Ellis, 'Clara, Nathanael and the Narrator', GQ, 54 (1981), p8.

5) E F Hoffmann, 'Der Sandmann', Mh, 54 (1962), p244

6) ibid. p247. Also Bettina Boss, p229, Wolfgang Preisendanz, '"Eines matt geschliffnen Spiegels dunkler Widerschein" - E T A Hoffmanns Erzählwerk' in Preisendanz, Wege des Realismus (Munich, 1977), p39-40, 43f, Lothar Köhn, Vieldeutige Welt (Tübingen, 1966), p93-5. Köhn sees the uncertainty as a result of the narrator limiting himself to Nathanael's perspective, and reproducing a variety of perspectives, for example in the description of Clara, and also in the use of conversation. It is important to remember that the third-person narrator does speak in his own name, for example to comment on Olimpia's silence, and, of course, to comment on the suspicious fire. It is this fact that illustrates how a third-person perspective can be present, separate from that of the characters, without

this leading to adequate information for the reader.

7)Ulrich Hohoff, E T A Hoffmann 'Der Sandmann': Textkritik, Edition, Kommentar (Berlin, 1988), p134.

8)ibid. See p26-8 (episode with Coppelius and Nathanael's sister), p143 (the narrator does not identify Coppelius as the bush, Coppelius does not address Nathanael).

9)Hoffmann FN p344.

10)See above for the first-person narrator p133-4. Here, therefore, the third-person narrator uses the same perspective as does the first.

11)Tieck 2/p9-10 (before Bertha's story), p21,24.

12)David Horton, ''Verwirrung' in Der blonde Eckbert', GLL, 37 (1984), p323 points to the 'calculated disorientation' in this work. He sees this as due to the mixing of the supernatural and the real, and to the inability of the reader on occasion to separate the perspectives of the narrator and the characters p331-2. He identifies three narrative levels: 1)detached generalisations 2)apparently reliable authorial comment 3)the perspective of Eckbert, a character with an unstable mind. He then goes on to say that it is not always possible to distinguish between 2 and 3. The narrator's perspective in this work is neither 'detached' or 'reliable' as Horton suggests, however, the generalisations are no more than his subjective opinions, and his comments do not give us the information we need to understand the characters.

The Storyteller/Character Narrator

1)In the opening paragraph of Meister Floh, "Ammen, alte Weiber u. a." are seen as the best 'Märchenerzähler', Hoffmann Sp W p677.

2)See William Arctander O'Brien, 'E T A Hoffmann's critique of idealism: Psychology, allegory and philosophy in Die Automate', Euphorion, 83 (1989), p379, f. n. 22. Theodor is identified as the fictional author of Die Automate, whereas he is a character in Die Serapionsbrüder.

3)Brentano 2/p786-7 (Kasper's dream), p784,,798 (Annerl's motives).

- 4)Brentano 2/p785-6,787,788,789 (his perspective),
Brentano 2/p784-90 (his thoughts).
- 5)Brentano 2/p789-90. This point is also made by Herbert
Lehnert. 'Die Gnade sprach von Liebe' in Maria
Bindschedler and Paul Zinsli, ed., Festschrift für Werner
Kohlschmidt (Berne 1969), p201-2. Lehnert sees this as
typical of all first-person narrators.
- 6)Brentano 2/p781,789. Also Annerl p784.
- 7)Her knowlege of Annerl's motivation may also go beyond
her source. The reference to the apron may be questioned,
Brentano 2/p789.
- 8)Arnim 3/pl88-201.
- 9)Arnim 3/pl86. See also pl96-7.
- 10)See, for example, Arnim 3/pl91,192,197-8. 'Innensicht'
of the marquis is given pl90,191. The 'Hofmeister's'
wife's perspective is reproduced when she sees the
marquis pl98.
- 11)Arnim 3/p232-45.
- 12)Arnim 3/p240,245.
- 13)Arnim 3/p236f,247,265-6,271.
- 14)Arnim 3/p234-5,242,p243 - Innensicht.
- 15)Arnim 3/p235,236 (Benedetta), p244 (Meister Pietro).
- 16)Hoffmann FN p425,430,431,432,436. The Professor
criticises this on p423.
- 17)Hoffmann FN p430.
- 18)Hoffmann FN p434-5.
- 19)Hoffmann FN p423.
- 20)Hoffmann SB p44f.
- 21)Hoffmann SB p45,47.
- 22)Hoffmann SB p49.
- 23)Hoffmann SB p48. See John M Ellis, Narration in the
German Novelle pl03-9 for a discussion of Antonie's
illness.
- 24)Hoffmann SB p49.
- 25)Wackenroder Werke p228,238-9,240-3.
- 26)Wackenroder Werke p228.
- 27)Innensicht and the perspective of Berglinger form the
basis of the narrative, for example his reaction to the
music in church Wackenroder Werke p231-2. Innensicht and
the perspective of his father is also exploited,

p229-30,234,238. The narrator passes comments p229,230,232,246-7. These are his own subjective opinions, but the narrative situation is designed to fool the reader into treating them with greater respect.

28)Hoffmann FN p424.

29)Die Jesuiterkirche in G. Hoffmann FN p423 "Es war", sprach der Professor, "solch ein Enthusiast wie Sie, mein Herr, mit Ihrer Erlaubnis!", p424 "Der Verfasser der Fantasiestücke in Callots Manier hätte es eben nach seiner tollen Manier arg zugeschnitten und gleich drucken lassen". Rat Krespel Hoffmann SB p37 "Ihr wisst, dass ich auf solche fantastischen Dinge ganz versessen bin". Raphael und seine Nachbarinnen Arnim 3/p227.

30)See above for first-person narrator pl26f.

31)The narrator in Raphael und seine Nachbarinnen will tell what is "erinnerlich geblieben" Arnim 3/p227. The narrator in Rat Krespel also indicates he is giving an edited version by his use of "kürzlich" Hoffmann SB p44. The narrators in Die Verkleidungen des französischen Hofmeisters, Geschichte vom braven Kasperl..., the Berglinger-Novelle, and in Die Jesuiterkirche in G. make no reference to the mediating process.

32)Richard Brinkmann, Wirklichkeit und Illusion (Tübingen, 1957). See, especially pl16-7,131-2.

33)ibid. pl07-9.

34)This can be compared with Ilse Winter's criticism of a technical error. See below p276.

35)See above for first-person narrator pl29-30.

36)Brinkmann refers in this context to Grillparzer's experience with the 'Spielmann', pl23,128.

37)ibid. pl07-9.

38)ibid. pl15.

39)ibid. pl18-22.

40)See above pl29-30.

41)Brinkmann, pl24-8.

42)ibid. pl15. On pl28 Brinkmann indicates that, in his opinion, the important point is the "Grad der Wirklichkeit", not the question of "psychologische Wahrscheinlichkeit". Grillparzer's attempt to achieve the

quality of "Tatsächlichkeit" has failed, in his opinion. I would argue, however, that the psychological aspect is the main issue here. What is important is the fact that the narrative is the narrator's reproduction of the 'Spielmann's' tale, and to achieve this he has accorded himself the higher status of a storyteller.

43)ibid. pl31-2.

44)The narrator in Geschichte vom braven Kasperl... makes no reference to the process of mediating, or to his possible editing of the narrative. This does not mean there is no editing, however, as the mediating process is present. The same applies in Ritter Gluck. In Das Majorat the nephew reproduces his uncle's story "beinahe in seinen Worten" Hoffmann FN p528.

45)In the 'Urfassung' Johannes reproduces the narratives of his mother, her father and Kilian. In the version of 1818, that of his mother and her mother. He also refers to the process of reproduction. See first-person narrator pl27-8.

46)Tieck 1/pl15. See also Nachtwachen p95-8 where Kreuzgang writes the story of the unknown man, based on the information the latter gives him, in the first-person, and Der Baron von B. where the narrator (Cyprian) narrates in the first-person as if he were the person to whom this experience happened Hoffmann SB p743.

47)Hoffmann FN p576.

48)Hoffmann FN p528.

49)Hoffmann Sp W pl84.

50)Brentano 2/p723-7.

51)Hoffmann FN p270-1,271.

52)Hoffmann FN p273.

53)Hoffmann FN p904,905.

54)Brentano 2/p723,725 (Chevalier), p724 (Mlle Montpreville), p727-8,724 (Sanseau), p726-7 (mother). For the narrator's general comments, see especially p724.

55)Arnim 2/p661f. p664 the narrator knows the thoughts of Cosmus' mother, and her husband. The narrator also knows of the meeting between Marino and Friedrich p663, and the attack planned on Cosmus by the Graf p664. She also reproduces the mother's perspective as she awakens p665.

56)Hoffmann FN p268 (narrator) p256 (editor). Both use the verb 'mitteilen'. See E F Hoffmann, 'Spiegelbild und Schatten. Zur Behandlung ähnlicher Motive bei Brentano, Hoffmann und Chamisso' in Festschrift für Heinrich Henel, eds., Jeffrey L Sammons and Ernst Schürer (Munich, 1970), pl86-7 note 37. Hoffmann does not consider the editor as a possible further medium, and considers the use of the third-person form as a clear indication that the narrator changed the narrative from first- to third-person. In other works by Hoffmann, however, the third-person form is used by a character to describe his own story, and it is doubtful whether the narrator would make such a far-reaching change to a written source, without leaving any part of the narrative in its original first-person form, as is the case, for example, in Rat Krespel. In 'Geschichte des verlorren Spiegelbildes' the narrator could be scribe, editor, or author. He recognises the parallels between his story and that of Erasmus, but he could be creating these parallels. See Bettina Boss, pl00. She also recognises the importance of the verb 'mitteilen', and the possibility that the narrator could be author or scribe. She considers the most likely situation to be that the narrator is using Erasmus' first-person narrative as a base p99. I would agree that Erasmus' story acts as a base for the narrator, but am of the opinion that, in the same sense as Der Sandmann, this work is intended to remain ambiguous, and therefore that it is intended that the reader is unable to separate the narrative levels.

In Ritter Gluck, the figure of Gluck, and his story, could possibly be creations of the narrator's imagination. This possibility is raised by the following passage:

...da setze ich mich hin, dem leichten Spiel meiner Fantasie mich überlassend, die mir befreundete Gestalten zuführt, mit denen ich über Wissenschaft, über Kunst, über alles, was dem Menschen am teuersten sein soll, spreche. Hoffmann FN pl4.

This passage precedes the meeting and conversations with the figure of Gluck, who may be one of the "befreundete

- Gestalten" referred to here.
- 57)Hoffmann FN p486. Theodor is here reproducing the Doctor's narrative, and thereby must be considered as a further narrative medium. Using the same argument as with the 'Spiegelbild' story, it is impossible to say what which medium adds.
- 58)Hoffmann FN p485,486.
- 59)Hoffmann FN p484,485.
- 60)Hoffmann FN p485.
- 61)Hoffmann FN p486
- 62)Hoffmann FN p343.-4
- 63)See particularly Hoffmann FN p350-2 (scene with Coppola and Nathanael in his room), p353-5 (at the ball), p358-9 (the scene in Spalanzani's laboratory).
- 64)Hoffmann Sp W pl80 (my emphasis). Also see pl74,184.
- 65)Hoffmann Sp W pl66.
- 66)Hoffmann Sp W pl78.
- 67)ibid.
- 68)Hoffmann Sp W pl80.
- 69)See Hoffmann Sp W pl80-1,183, also p203-5.
- 70)See the quotation above p249.
- 71)For the existential/aesthetic distinction, see pl17.
- 72)Arnim 2/p271.
- 73)Arnim 2/p253.
- 74)Arnim 2/p252,272-3.
- 75)Hoffmann SB p709,400.
- 76)Hoffmann SB p416-7. The narrator of the inset story in Doge und Dogaressa tells his listeners he can only tell the story as if he had been there Hoffmann SB p357.
- 77)Arnim 3/p79,82.
- 78)Arnim 3/p76.
- 79)ibid.
- 80)Arnim 3/p84.
- 81)Arnim 3/p82.
- 82)Arnim 3/p90-2 (Tudor), p93 ('Kammerfrau').
- 83)Arnim 2/p671.
- 84)Arnim letter to Jacob and Wilhelm Grimm 13/6/1812 Steig 3/p201f, p203. This was in answer to letters by the two brothers, but particularly Jacob, giving their reactions to the collection of stories Arnim had just

printed, and dedicated to them. See Wilhelm's letter Steig 3/pl87-90. Jacob 3/pl90-7. Jacob criticises in particular the mixing of the historical and the imaginary pl92, 193-4. He tells Arnim he should leave folk-material alone, as his own imagination supplies him with more than enough material (it is in Wilhelm's letter that Arnim's style is compared to a barrel which opens out on all sides pl88). Similar comment is made by Jacob with reference to Brentano on p236. See also Arnim's letter of the same date to Wilhelm p203-4, and Wilhelm's answer of 21/6/1812 p204-5.

85)ibid. Arnim claims to have studied all the historical source material available to him.

86)The discussion on the use of historical and imaginary material continued with reference to the Grimms' Kinder- und Hausmärchen. The quotation is one of a series of notes by Arnim on a letter from Jacob of 29/10/1812 Steig 3/p233-39 and is written under the title 'Erdichtung. Wahrheit' 24/12/1812 Steig 3/p249. It is interesting to note that the reference by Arnim to 'what might have happened' is echoed in the Uncle's narrative in Hoffmann's Das Majorat Hoffmann FN p528.

87)See especially Wackenroder Werke pl44-6. This account is also passed through several media; that of Raphael, the friend, and the narrator.

88)Hoffmann SB p768. The basis of his opinion is his reaction to Salvator's paintings. Barbara Elling, Leserintegration im Werk E T A Hoffmanns (Berne, 1973), p52 sees the frame in this work as unimportant. I would argue that the narrative which follows takes its meaning from this frame.

89)Hoffmann SB p357f.

90)Hoffmann SB p279f.

91)Hoffmann SB p219f.

92)Hoffmann SB p225.

93)Hoffmann SB p224.

94)Hoffmann SB p222 Drosselmeier is introduced as a character.

95)Hoffmann SB p217-9. Also see the reference to Marie's imagination p234.

96) Ilse Winter, p86, also see the reference to her study above f n 34.

The Character/Storyteller Narrator

- 1) See above p242-3.
- 2) Frau von Saverne Arnim 2/p702,709, Melück Maria Blainville Arnim 2/p579-80, Die Majoratsherren Arnim 3/p33, Isabella von Aegypten Arnim 2/p551 ("wehe uns Nachkommen seiner Zeit"). Also see the examples given above p237f.
- 3) Die Schachtel mit der Friedenspuppe Brentano 2/p706,708,718,735,736, Die mehreren Wehmüller.. Brentano 2/p662 ("bei uns zulande").
- 4) Hoffmann SB p232.
- 5) Hoffmann Sp W p145.
- 6) Hoffmann SB p552-3,563.
- 7) Hoffmann FN p197. Also see a deleted passage from Die Brautwahl Hoffmann SB p1085 (note for p598).
- 8) Klein Zaches Hoffmann Sp W p12, Isabella von Aegypten Arnim 2/p555. Also see the examples given in 'Limitation of the Narrator to Sources'.
- 9) Hoffmann Sp W p730.
- 10) See above p242-3 - the narrator uses the same emotive vocabulary as the characters.

The Fictional Level of the Narrator

- 1) Hoffmann FN p343,344,345.
- 2) Hoffmann FN p344.
- 3) See Lothar Köhn, p92-3.
- 4) Lothar Köhn, p37.
- 5) Gluck's opinion of the orchestra is completely different, he is pleased with them, Hoffmann FN p15-17, and this in spite of the fact that he is more critical of the music scene in Berlin than the narrator p20-1.
- 6) Lothar Köhn, p92.
- 7) The same structure is found in the opening description of Der arme Spielmann. Brinkmann points out that this perspective is one of an individual opinion, of someone passing judgement on what he sees, and is therefore not 'objective' Brinkmann, p94-7. He also points to the fact

that after the opening description, the 'Ich-Erzähler' steps forward. He does not see this as a change in narrative level, however, he interprets the opening description as the remarks of the first-person narrator, without considering that this is only established in retrospect.

8)Hoffmann FN p197.

9)Roland Heine, Transzendentalpoesie (Bonn, 1974), p187.

10)John Reddick, 'Der goldne Topf', MLR, 71 (1976), p591.

11)Hoffmann FN p252.

12)Hoffmann SB p730f.

13)In Die Geheimnisse there are two references to the source for Die Irrungen. They are made in the narrator's voice, but from Hff's perspective in the form of Free Indirect Style. In the first instance we are given Hff's reaction to the letter he has received from Schnüspelpold:

Hff durfte ja nur hingehen zwischen neun und zehn Uhr und im regen Leben konnte sich das gestalten, was ihm nur zugekommen wie durch träumerische Tradition.

Hoffmann Sp W p165.

This points to the difference in narrative level from which information is collected in the two works. In Die Irrungen Hff was reporting something from inside his head, in Die Geheimnisse, he is collecting information from within his own life. The idea of "träumerische Tradition" could refer to the straightforward idea of a dream, or it could refer to the tradition of the narrating subject occupying a higher level. The use of "wie durch träumerische Tradition" leaves us in some doubt, however, as to the adequacy of this description. There is also a comment in Die Geheimnisse which describes the events of Die Irrungen as an "aus der Luft gegriffene Fabel" Hoffmann Sp W p207, whereas these events (in Greece) have now (within Die Geheimnisse) become reality

The second reference is made in the passage which gives Hff's reaction to the poem written by the Princess:

Nichts war gewisser (this is Hff's opinion), als dass die Unbekannte von dem geistigen Verkehr, in dem Hff mit ihr stand, als er das Fragment aus dem Leben eines Fantasten

aufschrieb, Kunde erhalten... Hoffmann Sp W p171.
The source referred to here is a situation of thought-transference between Hff and the Princess, and implies that his material was collected as a result of a feeling of kinship between them. The quotation goes on to describe the Princess' possible source of knowledge of Hff's actions:
...sei es mittelbar, oder auf mystische Weise unmittelbar durch eigne Anregung, oder vielmehr durch den psychischen Konsensus von dem der Doppeltgänger gesprochen. *ibid.*

REINTERPRETATION OF THE NARRATOR'S ROLE

1) Josef Kunz, Die deutsche Novelle zwischen Klassik und Romantik.

2) For example Benno von Wiese, Die deutsche Novelle von Goethe und Kafka. Interpretationen, Vol 1 (Düsseldorf, 1956) & Vol (Düsseldorf, 1968), Martin Swales, The German Novelle, John M Ellis, Narration in the German Novelle.

3) For example Fritz Lockemann, Gestalt und Wandlungen der deutschen Novelle (Munich, 1957). This study considers structural aspects, notably the frame, but is mainly concerned with the presentation of the dichotomy of order and chaos as the mark of the Novelle form. Hellmuth Himmel, Geschichte der deutschen Novelle (Bern, 1963) considers the affinity of the genius and the madman as a typical theme in the Romantic Novelle. He also considers the use of leitmotive.

4) For example Ellis and Swales in their introductions, also see Judith Leibowitz, Narrative Purpose in the Novella (The Hague, 1974).

5) Kunz, *op. cit.* See in particular the analysis of Don Juan p80-86.

6) Swales, *op. cit.*, p8-9 cites Kunz's study as an example of the historical as opposed to the normative approach, but Kunz does evaluate all the works he considers according to the presentation of the tension between "Gestalt" and "Gestaltwidrigkeit" p70 (in a way similar to Lockemann), and criticises those works in which this tension is seen to break down, see, for example p59-60.

7)Kunz, op. cit. p46.

8)ibid.

9)ibid. p84.

10)ibid.

11)The fact that the narrator is always present is made by Käte Friedemann, Die Rolle des Erzählers in der Epik, and Oskar Walzel, 'Objektive Erzählung', GRM (1915-19). For a discussion of these contrasting narrative forms, see 'The Fragmentation of Narrative Presentation'.

12)Der Sandmann Hoffmann FN p359-60 (after the scene in the laboratory), Der Artushof Hoffmann SB p148-50 (as the characters eat), Meister Floh Hoffmann Sp W p679-88 (at the 'Weihnachtsbescherung'), Isabella von Aegypten Arnim 2/p453-55 (background to gypsies).

13)Fritz Martini, 'Die deutsche Novelle im bürgerlichen Realismus' in Josef Kunz, ed., Novelle, Wege der Forschung 55, 2nd edition (Darmstadt, 1973), p389.

14)Ellis, op. cit. p38.

15)Gerhard Kluge, 'Vom Perspektivismus des Erzählens', JbFdH (1971), p161 writes of Geschichte... that it is "Ein perspektivisches Erzählen, das offenbar nur Meinungen, Ansichten, Standpunkte zu Lebensfragen zu geben imstande ist, aus Ratlosigkeit und Desorientiertheit dessen, der erzählt". Kluge is referring to the author Brentano, but this situation is presented in the narrative, in the figure of the narrator.

16)Hoffmann Sp W p115.

17)See above p255-7.

18)Mark Ward and Robert Wylie, 'The tale is not in the telling: on Brentano's Geschichte vom braven Kasperl und dem schönen Annerl', NGS, 11 (1983), p129.

19)ibid. p133-4. Also at the end of Der Sandmann, the narrator similarly shifts to the general perspective of 'man' and to supposition ("soll") Hoffmann FN p363. In Rat Krespel the story ends with Krespel's words (the narrator having given his reaction in advance), there is no narrative interpretation Hoffmann SB p51.

REINTERPRETATION OF THE READER'S ROLE

The Reader as Character

- 1) Hoffmann Novels p8.
- 2) See above p287-8.
- 3) This point is made by David Horton, '"Verwirrung" in Der blonde Eckbert', GLL, 37 (1984), p328. Also see W J Lillyman, 'The enigma of Der blonde Eckbert: the significance of the end', Seminar, 7 (1971), p154.
- 4) See the examples above p198f.
- 5) Karl Robert Mandelkow, 'Der deutsche Briefroman. Zum Problem der Polyperspektiven im Epischen', Neophilologus, 44 (1960), p201-2.
- 6) Brentano 2/p677.
- 7) Hoffmann Sp W p607.
- 8) Hoffmann Sp W p221.
- 9) Hoffmann Sp W p304.
- 10) Hoffmann Sp W p326.
- 11) Hoffmann SB p177.
- 12) Der Sandmann Hoffmann FN p343. Die Abenteuer der Silvester-Nacht Hoffmann FN p256. Der goldne Topf Hoffmann FN p197.
- 13) Hoffmann FN p193.
- 14) Hoffmann FN p220-1, 239f.
- 15) Hoffmann FN p239.
- 16) Hoffmann FN p252.
- 17) Hoffmann SB p214.
- 18) Die Königsbraut Hoffmann SB p945-7. Der Artushof Hoffmann SB p145-6. This is also the case in the description of the monastery at the beginning of Die Elixiere des Teufels Hoffmann Novels p7.
- 19) Hoffmann SB p156-7.
- 20) For example Hoffmann FN p420.
- 21) Hoffmann Sp W p452-3.
- 22) Hoffmann Sp W p23.
- 23) Hoffmann SB p368.
- 24) Hoffmann Sp W p216.
- 25) Hoffmann FN p461, 466.
- 26) Hoffmann SB p322.
- 27) Hoffmann SB p149.

- 28)Hoffmann SB p568, also p554.
- 29)Hoffmann SB pl62, also pl50,153.
- 30)Hoffmann Sp W p476.
- 31)Nussknacker und Mausekönig Hoffmann SB p201, 207, 210, 214, 232, 235, 239, 250. Also see Der Kampf der Sänger Hoffmann SB p289, Der goldne Topf Hoffmann FN p197, Das fremde Kind Hoffmann SB p480, Die Jusuiterkirche in G. Hoffmann FN p413, Prinzessin Brambilla Hoffmann Sp W p228-30.
- 32)Arnim 2/p552-3.
- 33)Arnim 2/pl27.
- 34)Hoffmann Sp W p657.
- 35)Hoffmann Sp W p305.
- 36)Hoffmann Sp W p22-3.
- 37)Der Zusammenhang der Dinge Hoffmann SB p893. The narrator then goes on to describe the scene from the perspective of an independent observing figure. The same is true in Der Artushof Hoffmann SB pl45-6 and Die Königsbraut Hoffmann SB p945f.
- 38)Hoffmann SB p563 (Dümmerl), p552-3 (Albertine). Also p532, Warnatz's shop.
- 39)See Hoffmann SB pl085, note for p589 l8.
- 40)Die Irrungen Hoffmann Sp W eg pl43,145. Die Geheimnisse Hoffmann Sp W p208 (the narrator asks the reader for information). Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN eg p79. Die Abenteuer der Silvester-Nacht Hoffmann FN eg p261. Das öde Haus Hoffmann FN eg p460-1. Der goldne Topf Hoffmann FN pl79-81.
- 41)Hoffmann Sp W p562-3, also see p567 (butter).

The Reader as Learner

- 1)Fritz Martini, 'Die deutsche Novelle im bürgerlichen Realismus', p389. See the quotation above p286.
- 2)Lothar Pikulik, Romantik als Ungenügen an der Normalität, p331. Pikulik is here discussing the works of Eichendorff, but the relevance extends to all Romantic narrative.
- 3)See, for example, Bettina Boss, p75f considers first-person works under the heading "der Erzähler als Lernender" and third-person works under the heading "der

Erzähler als Erzieher des Lesers" p182f, with particular reference to reader addresses. In his article 'Die Blickführung in den Märchen novellen E T A Hoffmanns', in Helmut Prang, ed., E T A Hoffmann, Klaus Günther Just argues that the reader's perspective is forced in certain directions in order to be educated. Holbeche takes up Just's argument and makes the point that the 'Blickzwang' consists in the way in which we share the characters' perspectives. We thus share their confusion, and, at the end of the work, are enlightened with them Holbeche, p10.

4)Pikulik, Romantik als Ungenügen an der Normalität, p326.

5)ibid.

6)Arnim 2/p269-71.

7)For a discussion of Rat Krespel as a detective story, see Benno von Wiese, Die deutsche Novelle..., Vol 2, p91.

8)For an explanation of this term, see Eberhard Lämmert, Bauformen des Erzählens (Stuttgart, 1955/1972), p108.

9)For example in Die Schachtel mit der Friedenspuppe Brentano 2/p720,721.

10)For example in Die Schachtel mit der Friedenspuppe Brentano 2/p715-20 (St Luce), p721-2 (Antoinette), p722-3 (Baron), p723-9 (Frenel).

11)Das öde Haus Hoffmann FN p462,483 ('Graf'), p464 ('Konditor'), p474f,476f,483 (Dr. K). Klein Zaches Hoffmann Sp W p45-6,70-3,78-81.

12)For example in Die Schachtel mit der Friedenspuppe Brentano 2/p721 (the 'Gerichtshalter').

13)Ellis' study 'Das Fräulein von Scuderi', MLR, 64 (1969) includes an analysis of Cardillac's character, must increase interest in this work as a 'Kriminalroman' also.

14)Hoffmann Sp W p43.

15)William H McClain, 'E T A Hoffmann als psychologischer Realist: A study of Meister Floh', Mh, 47 (1955), p71 considers this work as an 'Erziehungsroman'. This is only one strand of the action, however, also important is the mystery behind the characters' relationships to one another. The idea of a "Faden" and a "Knotenpunkt" is introduced by Meister Floh, who helps Peregrinus unravel

the many strands of information. See, eg Hoffmann Sp W p766,777,796.

16)In Die Elixiere des Teufels the 'Maler' is a similar teacher figure, as is Klingsohr in Heinrich von Ofterdingen.

17)Hoffmann SB p250.

18)Hoffmann SB eg p201f.

19)See above p259f.

20)Peter Schlemihl Chamisso 1/p24,33,36, and, in particular, p49 where Peter states: "Ich werde mich Deinem Urteile bloss stellen, lieber Chamisso, und es nicht zu bestechen suchen". In fact, of course, this is exactly what he proceeds to do. In Peter Lebrecht, random examples are Tieck 1/p94-5,101,105.

21)Hoffmann FN p462,466.

22)Hoffmann FN p463,469,473,473-4.

23)Hoffmann FN p473-4.

24)This does not always work, of course, and the reader may criticise the narrator's perspective, for example in the Berglinger Novelle (see above). Cardillac attempts to justify himself to Olivier in his first-person narration, and obviously is convinced himself by his reasons. It is interesting to note that in Rat Krespel Krespel's account of his relationship with Antonie is presented indirectly, the reader has no direct access to what Theodor terms his persuasive descriptive powers Hoffmann SB p45,47. As a result, the reader, I would argue, is made to approach this narrative from the perspective of critical analysis. He is not allowed to be swayed by the intensity of the first-person form, as Theodor is.

25)Der Artushof Hoffmann SB p145. Die Königsbraut Hoffmann SB p945f.

26)Prinzessin Brambilla Hoffmann Sp W p216. Klein Zaches Hoffmann Sp W p23 (Balthasar) p34 (Candida).

27)Hoffmann FN p256, also see Die Elixiere des Teufels Hoffmann Novels p7 and Prinzessin Brambilla Hoffmann Sp W p229-30.

28)Arnim 2/P573.

29)Hoffmann Sp W p34. See also the use of the phrase "man kann denken" in Prinzessin Brambilla Hoffmann Sp W p278.

Die Irrungen Hoffmann Sp W p127,148,164,170, Datura Fastuosa Hoffmann Sp W p517, Meister Johannes Wacht Hoffmann Sp W p553,558,561,566,585,591.

30)Pikulik, p323-5.

31)This is also reflected in the figure of the 'reiner Tor' in Eichendorff's Aus dem Leben eines Taugenichts.

32)Klaus Günther Just, 'Die Blickführung in den Märchen novellen E T A Hoffmanns' in Helmut Prang, ed., E T A Hoffmann, Wege der Forschung 486 p293.

33)Hoffmann SB p220.

34)The tone in this work is typical of the folk-tale in which the narrator's voice is very prominent, and is concerned to impart a certain 'message', here it concerns Wacht's prejudices (see fn 29 - this narrator is concerned to make the reader share his opinion).

35)Elling, p56.

36)Gunther Pix, 'E T A Hoffmanns Poetologie im Spiegel seiner Kunstmärchen', MHG, 31 (1985), p23 refers to "die Methode des kooperativen Erzählens mit verteilten Rollen".

37)Hoffmann Sp W p690, also see p796 (Röschen).

38)Hoffmann Sp W p813.

39)Hoffmann Sp W p664. In Peter Lebrecht the narrator is unable to describe his first love, as his wife takes his pen away. Tieck 1/p91.

40)Hoffmann Sp W p753-4. In the incident from Peter Lebrecht referred to in the previous note, Peter tells us to provide the information ourselves by looking up such a description in a book, *ibid*.

41)Hoffmann Sp W p564.

42)Hoffmann Sp W p588. Also see p566.

43)Die Brautwahl Hoffmann SB p486, Prinzessin Brambilla Hoffmann Sp W p298 (the masked man is referred to as Giglio) p315 (the masked man is referred to as the Prince). p314 (we are assumed to recognise Bescapi), p318 (we are assumed to recognise the ladies from Chapter 1), p303 (we are assumed to recognise the cupboard from chapter 1).

44)Arnim 2/p157.

45)Arnim 2/p132.

46)Hoffmann Sp W p325.

- 47)Hoffmann Sp W p655-6, see also Doge und Dogaressa
Hoffmann SB p381-2. We are given an observer perspective
of the old woman and Antonio, we know it is them in spite
of the fact that we see them 'von aussen'.
- 48)Brentano 2/p486.
- 49)See above p296.
- 50)Hoffmann FN p11.
- 51)Hoffmann Sp W p384,390-1. See above for loss of status
by the narrator (p249-52).
- 52)Die Königsbraut Hoffmann SB p990,993. Prinzessin
Brambilla Hoffmann Sp W p298. Raphael und seine
Nachbarinnen Arnim 3/p248,271.
- 53)See above f n 5 in the section 'Reinterpretation of
Reader's Role' (Mandelkow).
- 54)Die Irrungen Hoffmann Sp W p155 cf Nussknacker und
Mausekönig Hoffmann SB p220. Die Irrungen Hoffmann Sp W
p115.
- 55)See David Horton, '"Verwirrung" in Der blonde
Eckbert', GLL, 37 (1983-4), p329 who argues that the
chronological sequence of events is dislocated. This is
obviously the case, but the sequence of finding out the
truth about Walther and the events after the telling of
the story is strictly that of the 'erlebenden Ich'.
Horton also makes the point that Bertha, although telling
her story years later, cannot make sense of it, that is,
the 'erzählendes Ich' has no higher status than the
'erlebendes Ich', and also that Eckbert goes through the
same process as she did. Horton describes this as a
hermeneutic circle, and as such, a challenge to the
reader p328.
- 56)See Ward and Wylie, p133. The two narrative codes
mentioned by Ward and Wylie are intertwined, but the
reader follows the telling of the tale. See above p287-8.
- 57)Brentano 2/p770. Also see above f n 3. The process of
learning referred to by these critics is not as
straightforward as they imply. See also Elling, p62.
- 58)See the discussion in Die Serapionsbrüder p326-7 with
reference to Eine Spukgeschichte, and p354-5 with
reference to Die Automate. On the latter work, see

Arctander, p369-70, Vietta, p27-31,32. Vietta makes the point that no one explanation is possible for the 'Automat', and that this lies behind Hoffmann's fascination for them. He argues that in Hoffmann's works, we are presented with the various interpretations of characters of these phenomena, that is, with a series of subjective and relative perspectives.

59)See Swales, 'Narrative sleight-of-hand: Some notes on two German Romantic Tales', NGS, 6 (1978), p26-9 on the relationship of chance and fate in the Novelle. Specifically on Brentano, see Gerhard Kluge, 'Clemens Brentanos Erzählungen aus den Jahren 1810-1818. Beobachtungen zu ihrer Struktur und Thematik' in Detlev Lüders, ed., Beiträge des Kolloquiums im freien deutschen Hochstift, 1978 (Tübingen, 1980), pl31-4.

60)Brentano 2/p785,797,798.

61)Brentano 2/p802.

62)Ward and Wylie, pl32-3.

63)The fact that the old woman's perspective is not the 'message' of the work was first made by Herbert Lehnert, 'Die Gnade sprach von Liebe' in Maria Bindschedler & Paul Zinsli, ed., Festschrift für Werner Kohlschmidt. Also see Gerhard Kluge, 'Vom Perspektivismus des Erzählens', JbFdh (1971), pl45 and Ward and Wylie, pl32.

Gerhard Kluge, 'Clemens Brentanos Erzählungen', op. cit., pl34 writes that "Nur in der Geschichte... (out of all Brentano's works) wirken lauter blinde Zufälle", but in a subsequent work, Clemens Brentano: Geschichte vom braven Kasperl und dem schönen Annerl. Texte, Materialien, Kommentar (Munich/Vienna, 1979) he asks the question "Befinden wir uns nicht an einem Punkt, wo die Entscheidung für Schicksal oder Zufall zur Ermessenssache, zu einer Sache der Perspektive des aussenstehenden Betrachters wird?" pl30. Also see Ward and Wylie, 'The Tale is not in the Telling', NGS 11,1983, pl32-3.

It is interesting to note the use of the terms 'Schicksal', 'Fügung' and 'Zufall' in Die Elixiere des Teufels. These terms recur, but appear to be almost interchangeable, and dependent on the mood of the

subject, that is, Medardus. For a random example, see Hoffmann Novels p48-9.

64)See Peter Horwath, 'Ueber den Fatalismus in Clemens Brentanos Geschichte vom braven Kasperl und dem schönen Annerl: Zur Psychologie der Novelle', GQ, 44 (1971), p27. Kluge, Clemens Brentanos 'Geschichte vom braven Kasperl': Text, Materialien, Kommentar, also mentions the possibility of a psychological explanation p127.

65)Ellis, Narration in the German Novelle, p31. "The narration is highly developed, but only used for excitement and local effect: it is not part of the thematic structure of the story. And this is because the thematic content of the story is exceedingly simple, not to say crude: the text bombards us with the interpretation it wants, that the story is about true and false honour...".

66)Brentano 2/p781. See Kluge, Clemens Brentanos Geschichte...., op. cit., p118f who considers the many different interpretations of the concept of honour.

67)W J Lillyman, 'Ludwig Tieck's Der Runenberg: the dimensions of reality', Mh, 62 (1970).

68)Tieck 2/p192,193,201 (the idea of this passivity may be linked to the power of suggestion: an idea is presented to a character, who simply accepts it).

69)Arnim 2/p739-40,745,754-5.

70)See above p62-3.

71)Arnim 2/p751. Martin Swales, 'Narrative sleight-of-hand: Some notes on two German Romantic Tales', NGS, 6 (1978), p3 argues that the old woman is shown to be right, but that her position is unacceptable to the reader, and that the narrator, who is closer to us, is shown to fail. Ward and Wylie criticise Swales' affirmation of the old woman's perspective p132-3, but also make the point that neither figure represents an acceptable perspective for the reader. Also see Kluge, 'Vom Perspektivismus des Erzählens', JbfdH (1971), p161.

72)See Ellis quoted in f. n. 65 - the statue renders it impossible to distinguish true honour from false honour. See Kluge, op. cit., p183-4 who argues that the statue poses rather than answers questions, it represents

dissonance not resolution. A J Harper, 'Projected Plasticity: the conclusion of Clemens Brentano's Geschichte vom braven Kasperl...' in Essays on German and European Literature (Frankfurt, 1982), p40 writes that the concept of the statue represents the "tentative acceptance of absolutes over relatives" and consequently that "the absolute here can only be realised tentatively, projected through unworthy personae in that most dubious of undertakings, a work of art".

73)Lillyman op. cit. p232.

74)Friedrich Kaulbach, 'Das perspektivische Wirklichkeitsprinzip in E T A Hoffmanns Erzählung Der Sandmann', PP (1980), p191 accepts Clara's perspective. E F Hoffmann, 'Zu E T A Hoffmanns Der Sandmann', Mh, 54 (1962), p429 sets out to explain Nathanael's experience. He argues that the 'author' understands and approves of Clara, while also understanding Nathanael, whose misfortune is that he really sees the world as he describes it. Hoffmann too, therefore, identifies largely with Clara's perspective of Coppela/Coppelius, while also admitting the reality of Nathanael's perspective. Various psychological interpretations of this work approach Nathanael as a deranged individual, who is analysed from the perspective of suffering from delusions, for example S S Praver, 'Hoffmann's uncanny guest; a reading of Der Sandmann', GLL, 18 (1964-5). This work was discussed by Freud, and has been the subject of subsequent freudian interpretations, see for example Ingrid Aichinger, 'E T A Hoffmanns Novelle Der Sandmann und die Interpretation Sigmund Freuds', ZfdP, 95 (1976), Sonderheft.

75)See Wolfgang Preisendanz, 'Eines matt geschliffnen Spiegels dunkler Widerschein' - E T A Hoffmanns Erzählkunst' in Wege des Realismus (Munich, 1977), p45-6.

76)Ellis, 'Clara, Nathanael and the Narrator', GQ, 54 (1981), p4. (fairy tale, factual realism, emotive/evaluative narrative judgements).

77)ibid., p5.

78)The fairytale mode is present in the story of the nurse Hoffmann FN p332-3, factual realism in the account of Nathanael's return to University p350, emotive and

evaluative judgements in the narrator's excursus p344-5.
79)We are told that the story is "gar nicht spasshaft"
Hoffmann FN p344. but the narrator laughs at the
Philistines at the moment when it is at its most dramatic
p359-60. This argument may be compared with O'Brien's
identification in Die Automate of the fantastic,
realistic, and allegoric. O'Brien argues that the fact
that all three are present means that no one explanation
or interpretation can be accepted p384-5. This is also
the argument here.

80)See Martin Swales, 'An analysis of Tieck's Der blonde
Eckbert', GLL, 29 (1975-6), p174-5. The reader is also
made aware of interpretative preconceptions when he
attempts to make judgements on events in such works as
Der Sandmann, Der tolle Invalide and Geschichte vom
braven Kasperl und dem schönen Annerl.

DISORIENTATION OF THE READER

1)Heinz Hillmann, 'Ludwig Tieck' in Benno von Wiese, ed.,
Deutsche Dichter der Romantik (Berlin, 1971), p120.

2)Hoffmann Sp W p98. In Meister Floh the scientists
Swammerdamm and Leuwenhoek are condemned as having no
real insight into the mysteries they attempt to explain,
Hoffmann Sp W p811.

3)Manfred Windfuhr, ed., Historisch-kritische
Gesamtausgabe der Werke Heinrich Heines, Vol 6 (Hamburg,
1973), p52.

4)Hoffmann 28/2/1819 Briefwechsel 2/p202.

Inadequate Perception

1)Tieck 2/p72.

2)Tieck 2/p7.8

3)ibid.

4)Tieck 2/p49.

5)Hoffmann FN p202.

6)Hoffmann Sp W p26.

7)Hoffmann SB p278-9.

8)Hoffmann FN p186-7,212-4,208-9.

9)See above under 'Optical Instruments' p76.

10)Hoffmann FN p237. Hoffmann Sp W p8.

- 11) ibid.
- 12) Klein Zaches Hoffmann Sp W p54, Die Abenteuer der Silvester-Nacht Hoffmann FN p263.
- 13) See above p93-4. Another example would be Angelika, die Genueserin Arnim 2/p669.
- 14) Hoffmann SB p159,161.
- 15) Hoffmann SB p916f.
- 16) Arnim 2/p565-6.
- 17) Hoffmann Sp W p20.
- 18) Hoffmann Sp W p22, my emphasis.
- 19) Hoffmann Sp W p505-6.
- 20) Hoffmann SB p187. Again, we see the inability to communicate.
- 21) Hoffmann SB p169.
- 22) Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969), p346.
- 23) See above f. n. 63, Reinterpretation of the Reader's Role. Harper, p38, writes that the statue "represents a dubious idea located in the mind of dubious characters".
- 24) On Rat Krespel, see Ellis, Narration in the German Novelle, p97-100. The narrator in Raphael und seine Nachbarinnen is surprised to learn that Raphael knew about Ghita's behaviour all the time Arnim 3/p262-6. Later in the century, this narrative technique was exploited by C F Meyer, see, for example Klaus Jeziorkowski, 'Die Kunst der Perspektive: Zur Epik Conrad Ferdinand Meyers', GRM, 48 (1967).
- 25) Hoffmann SB p654.
- 26) Tieck 2/p21,24.
- 27) Hoffmann FN p347.
- 28) Hoffmann FN p348. The narrator of Der Sandmann calls Nathanael's poetry 'boring', and thus backs up Clara's perspective. The narrator's judgement, however, is as subjective as Clara's FN p347. Bettina Boss fails to take this into account and writes of this incident "(er) (the narrator) gibt...offenbar nicht Claras Meinung wieder, sondern stellt eine Tatsache fest." p221. No narrator can, however, state a fact without simultaneously stating his opinion. The narrator in this work, moreover, has a particularly subjective perspective due to the blurring

of the border between first- and third-person narrative. It is to fall into his trap to accord his opinion more respect than that of any individual character.

29)Hoffmann Sp W p730.

30)Hoffmann Sp W p244.

31)Hoffmann Sp W pl61-2,184-5 ('Magus'), pl67 (Theodor).

Wrong Perception

1)Hoffmann SB pl64-5. See Holbeche, pl8 who emphasises the importance of the spatial relationship in perception. She considers only the focussing of the gaze which she sees as overcoming the distance between observer and observed and establishing visual contact. This spatial relationship, however, results in imperfect perception, and possible distortion.

2)Tieck, Phantasus p22.

3)Arnim 2/p523-4.

4)Tieck 2/pl00, also see pl07.

5)Hoffmann Sp W p329-30,350,351,357.

6)Hoffmann Sp W p355, also see p356-7 - all the information given is deceptive.

7)Die Doppeltgänger Hoffmann Sp W p484-5. Spielerglück Hoffmann SB p713,729.

8)See above for the importance of gossip p218. Meister Floh Hoffmann Sp W p736-7. 'Verteidigungsschrift' Sp W p909.

9)Hoffmann SB p674-5.

10)Hoffmann SB p675.

11)Hoffmann Sp W p722-3 (Meister Floh), p697-8 (Dörtje/Aline).

12)Hoffmann SB p479-80.

13)Die Geheimnisse Hoffmann Sp W pl72. Meister Floh Hoffmann Sp W p680. Der Sandmann Hoffmann FN p359-60.

14)Arnim 2/p790.

15)Arnim 2/p513. Also see p488,492 (corrects Cornelius), p476 (Braka).

16)See above p237-40. In the example just quoted from Meister Floh, the narrator is expressing an opinion not acceptable to everyone. In Mistris Lee the narrator, although he presents his material as an omniscient narrator, is an individual with no direct access to events

who is presenting his personal opinion.

17)Hoffmann Sp W p148.

18)Hoffmann Sp W p280.

19)Tieck 1/p53.

20)Tieck 3/p8.

21)Arnim 2/pl30-1.

22)Nachtwachen pl8 cf p21.

23)Hoffmann SB p664.

24)Hoffmann SB e.g. pl60.

25)Hoffmann SB pl75.

Distorted Perspective

1)F G Wetzell is quoted by Holbeche, p69, who dismisses this interpretation.

2)Hoffmann Sp W p211,288,320. This concept is also inherent in the motif of the 'Doppelgänger', see eg p261-2.

3)Hoffmann Sp W p253,257.

4)Hoffmann SB p672-3 (Madelon), p683-4 (Olivier).

5)Hoffmann SB p656 (La Regnie), p664 (Cardillac).

6)Hoffmann SB p704-6.

7)Hoffmann SB p679,700 (La Regnie). The narrator gives his opinion of Cardillac's appearance, p664.

8)Hoffmann FN pl79-8.0

9)Hoffmann FN p484.

10)Hoffmann SB p520,525.

11)Hoffmann SB p931.

12)Hoffmann SB p615.

13)Arnim 2/p566.

14)Hoffmann Sp W p445,476.

15)See above p60-1. Examples are found in Die Elixiere des Teufels, Prinzessin Brambilla, Ryno and William Lovell.

16)Hoffmann Sp W p276-7, see also Der Sandmann Hoffmann FN p358.

17)Hoffmann Sp W p225,232,236,238,242,269,277,279.

18)Hoffmann SB pl47,148,152,153,162. Hoffmann Sp W p24 cf p29, p41,73.

19)Hoffmann Sp W pl50.

20)Hoffmann SB p771.

21)Chamisso p30-1.

- 22) Arnim 2/p497-8.
- 23) Arnim 2/p265.
- 24) James M McGlathery, Mysticism and Sexuality. E T A Hoffmann, Vol 1 (Bern, 1981), p46.
- 25) Hoffmann SB p166. Traugott also misinterprets the nephew p147-8.
- 26) Hoffmann FN p180.
- 27) Hoffmann Sp W p232.
- 28) Hoffmann Sp W p29.
- 29) Hoffmann SB p183 (the narrator overrules his perspective), also see p184.
- 30) Tieck 2/p62,63-5,68,69,72,76-7,77-8.
- 31) Hoffmann Sp W p347 cf p357.
- 32) Tieck 2/p167. Note that the change in perspective comes as a result of the fact that Marie looks twice, and has time to calm down.
- 33) Tieck 1/e.g. p13.
- 34) Tieck 2/p72.
- 35) For example John Ellis, Narration in the German Novelle. For more references see David Horton, '"Verwirrung" in Der blonde Eckbert', GLL, 37 (1984), p334, fn 1.
- 36) Tieck 2/p32-3,38-9,40-41,42-3. In a situation similar to the one described in Der blonde Eckbert the King cannot escape the one person he fears.
- 37) Owen Tudor Arnim 3/p92. Isabella von Aegypten Arnim 2/p462.
- 38) Arnim 2/p583.
- 39) Brentano 2/p362-3.
- 40) Hoffmann FN p208f.
- 41) Hoffmann FN p206.
- 42) Arnim 2/p745.
- 43) Brentano 2/p766-7,769-70.
- 44) Nachtwachen p124.
- 45) Arnim 2/eg p488,492.
- 46) Arnim 3/p99.
- 47) Hoffmann Sp W p225,218-9,280.
- 48) Hoffmann SB p974 (Anna), p989 (Amandus).
- 49) Hoffmann Sp W p679-80.
- 50) Ellis MLR p347, he compares the King and Maintenon

with Cardillac.

51)Hoffmann SB p695 (Olivier), p674-5 (Madelon). In Meister Floh Aline trusts Swammerdamm's words more than her own eyes, she tells Peregrinus that her original perception must have been the result of visual distortion p727-8.

52)Hoffmann SB p683-4.

53)Das Fräulein von Scuderi Hoffmann SB p656,673. Die Marquise de la Pivardiere Sp W p356. 'Verteidigungsschrift' Sp W p910.

54)Hoffmann FN p258-60.

55)Brentano 2/p676.

56)Arnim 3/p75.

57)Hoffmann SB p54-5.

58)Nachtwachen p89-90,92-4,122-3,135. Prinzessin Brambilla Hoffmann Sp W p217-8,280.

59)Tieck 2/p53,54,55,57.

60)Tieck 2/p37.

61)Tieck 1/p9.

62)Hoffmann SB p186,187.

63)Hoffmann SB p919-20.

64)Hoffmann Sp W p526.

65)Hoffmann SB p660 (chambre ardente), p661,704,708 (Scuderi). Hermann F Weiss, 'The labyrinth of crime'. A re-interpretation of E T A Hoffmann's Das Fräulein von Scuderi', GR, 51 (1976) also mentions this fact, but he claims that Scuderi is the only one in the story who learns to use this means 'responsibly' p185. The fact remains, however, that this means is inappropriate, and indeed unacceptable, in this situation. Edgar Marsch, Die Kriminalerzählung. Theorie - Geschichte - Analyse (Munich, 1972), p149 also mentions this incident, without considering the moral implications.

66)Hoffmann SB p704. Misdirected perspective is here conceptual rather than perceptual.

67)Hoffmann Sp W p25.

68)Isabella von Aegypten Arnim 2/p523. Der Sandmann Hoffmann FN p355-8.

69)Hoffmann Sp W p883. For the Romantic tendency to view life as literature, see above p64.

- 70)The friends make up stories to explain the girl's behaviour Hoffmann SB pl19-23. See above p93-4.
- 71)Der Artushof Hoffmann SB pl64-5. Das Gelübde Hoffmann FN p569-71. Die drei Nüsse Brentano 2/p770.
- 72)Arnim 3/p234.
- 73)Die Marquise de la Pivardiere Hoffmann Sp W p331. Die Geheimnisse Hoffmann Sp W pl74, also see pl71. Klein Zaches Hoffmann Sp W p29.
- 74)Die Marquies de la Pivardiere Hoffmann Sp W p333 (Duchesse). Die Geheimnisse Hoffmann Sp W pl69 (Doctor). Klein Zaches Hoffmann Sp W p74 (Alpanus).
- 75)Hoffmann Sp W p280. Giglio's illusion that he is the "Abgott Roms" is also corrected by the character Celionati p225.
- 76)Hoffmann Sp W pl45.
- 77)Hoffmann Sp W p232-3.
- 78)Nachtwachen p45-6.
- 79)Stanzel, Theorie des Erzählens, p83-4.
- 80)Tieck 2/p57 (the reader has an independent perspective, and listens to the story along with the character).
- 81)Der Sandmann Hoffmann FN p343-4. Der Artushof Hoffmann SB pl48.
- 82)See E F Hoffmann, 'Der Sandmann', Mh, 54 (1962), p250. This may also be true of the narrator in Die Abenteuer der Silvester-Nacht.
- 83)See Ellis' interpretation of 'Das Fräulein von Scuderi', MLR, 64 (1969), p343, and of Rat Krespel in Narration in the German Novelle p98,100f.
- 84)Hoffmann SB p680,698.

Distortion of Perspective by Outside Forces

- 1)Tieck 2/p92-3.
- 2)Hoffmann SB p866.
- 3)Hoffmann SB pl45.
- 4)Hoffmann Sp W p218, also see p228. In Die Bergwerke zu Falun Elis has a dream in which, on second glance, clouds turn to stone Hoffmann SB pl77-8.
- 5)Hoffmann Sp W p645-6. The perspective of the observing characters is represented by 'man'.

- 6)Hoffmann FN p262-3 (the first-person narrator).
- 7)Arnim 2/p533.
- 8)Arnim 3/p259. Again, the character has to look twice.
- 9)Das Majorat Hoffmann FN p530. Also Der Sandmann Hoffmann FN p336 Nathanael describes how his father's face resembles that of Coppelius as he leans over the fire in the study scene, and later, at the ball, Spalanzani's face is distorted by the shadows p355.
- 10)Nachtwachen pl12.
- 11)Arnim 3/p234.
- 12)Hoffmann SB pl65.
- 13)Arnim 2/p530.
- 14)Brentano 2/p660,698,699.
- 15)Arnim 3/p93.
- 16)Hoffmann SB p286.
- 17)Hoffmann SB p287. From the same work, figures seen at dusk are described p278-9, this was quoted above, see p320. Also see Sp W p748, above p328.
- 18)Hoffmann FN p208-9.
- 19)Hoffmann SB pl84. From the same work, see the above quotation p336.
- 20)Hoffmann FN p232. Also see Der Sandmann Hoffmann FN p354, Die Brautwahl Hoffmann SB p543. Alcohol is important in many of Hoffmann's works, and reflects his 'Weinhausleben'. In Das öde Haus champagne is called a "Dichtergetränk" Hoffmann FN p482, and this reflects Hoffmann's view of the relationship between the 'Rausch' of alcohol and of creative fantasy. It is significant that in the last Vigil of Der goldne Topf the narrator is accorded a vision of Atlantis and is given inspiration by drinking alcohol. In Kreisleriana, however, Kreisler takes issue against any link between enthusiasm and alcohol in the creativity of the artist, Hoffmann FN p55-7. Holbeche, p9 quotes an interesting excerpt from a letter by Hoffmann, 8/10/1813 Briefwechsel 1 p415, in which he describes escaping from the reality of war by drinking wine which leads to him seeing through an "optischen LinsenGlase". See also Die Geheimnisse Hoffmann Sp W pl69, Der Magnetiseur Hoffmann FN pl51-2,

Die Brautwahl Hoffmann SB p536, Der unheimliche Gast
Hoffmann SB p601-2.

21)Hoffmann FN p259, also see Die Geheimnisse Hoffmann Sp
W p178-9.

Deliberate Distortion of Perspective by Outside Forces

1)Hoffmann FN p203.

2)Hoffmann Sp W p236,277,279,306.

3)Der Runenberg Tieck 2/p63-5,66,72,77-8. Die Bergwerke
zu Falun Hoffmann SB p190,192,193. Der goldne Topf
Hoffmann FN p232-4,238. Prinzessin Brambilla Hoffmann Sp
W p269,291. Der Sandmann Hoffmann FN p350,357.

4)Hoffmann Sp W p544.

5)Hoffmann SB p983-4.

6)Hoffmann FN p227.

7)Hoffmann Sp W eg p38-40,42-5. Rosabelverde also affects
the Fürst's perspective of Liese's onions p96.

8)See the quotation from Vampirismus, quoted on p332.

9)Hoffmann FN p483,480.

10)Tieck 2/p74-5.

11)Tieck 2/p77. Hoffmann Sp W p245.

12)Tieck 2/p26.

13)Hoffmann Sp W p330,331,336.

14)Hoffmann Sp W p298-300, also see p307,275.

15)Hoffmann Sp W p183-4.

16)Nachtwachen p101f,105.

17)Tieck 2/p173.

18)Tieck 2/p523,474.

19)Arnim 3/p203f.

20)Hoffmann SB p782-5.

21)Hoffmann SB p824-8 & p835-8, p809-10 & p812.

22)Hoffmann SB p189.

23)Hoffmann FN p351.

24)Hoffmann FN p470-1,473,475, also p463-4 the opera
glasses.

25)Der goldne Topf Hoffmann FN p201 Die Königsbraut
Hoffmann SB p955

26)Hoffmann Sp W p313-4 (this is similar to a comment
made by Kreuzgang in Nachtwachen).

27)Arnim 2/p473-4.

- 28)Arnim 3/p249-50, also see p247,269.
- 29)Arnim 3/p252.
- 30)Arnim 3/p254.
- 31)Hoffmann Sp W p40.
- 32)Die Königsbraut Hoffmann SB p983-4 Klein Zaches Hoffmann Sp W p98.
- 33)Hoffmann Sp W p699,700-1.
- 34)Hoffmann Sp W p733,740,742-4,749-50,755-6,758,766-80,788-92.
- 35)Hoffmann Sp W p223-4 (they are first introduced to the 'Volk'), p227 (Giglio).
- 36)The narrator describes the grotesque contrast, for example of Zaches standing beside the handsome young Fürst Gregor at the tea-party Hoffmann Sp W p40.
- 37)See above p350-1. Arnim 2/p523.
- 38)Die Geheimnisse Hoffmann Sp W p183-4.
- 39)Prinzessin Brambilla Hoffmann Sp W p298-300,275.
- 40)Hoffmann Sp W p184.
- 41)Nachtwachen p105.
- 42)Tieck 2/pl73.
- 43)Prinzessin Brambilla Hoffmann Sp W p324-6 the Fürst explains how his plan was carried out within the narrative. Die Geheimnisse Hoffmann Sp W p190 Schnüspelpold reveals his plan. p207 (narrator of Die Geheimnisse).
- 44)Hoffmann Sp W p152.
- 45)Hoffmann FN p344-5.

REINTERPRETATION OF THE READER'S ROLE (2)

- 1)see Pikulik, Romantik als Ungenügen, p341-2. The character can therefore only work out what is probably true, but, of course, this is often deceptive.
- 2)Holbeche, p32-5 also discusses the motifs of spying through keyholes and windows. She considers this in terms of the focussing of the gaze, and as a point of access to a higher world. This again ignores the factor of the resulting limitation of perspective, and the possibility of distortion as a result.
- 3)Arnim 2/p460 (Isabella at the 'Geisterhaus' spies on Karl), p493 (Isabella spies on Karl passing her house).

p499,506 (Karl spies on Isabella), p501 (Braka spies on Karl and Isabella), p508 (the characters spy through the 'Guckkasten'. It is in this way that the Golem is created).

4)Arnim 3/p38,49,55,66.

5)Arnim 2/p741,744.

6)Brentano 2/p769-70.

7)Tieck 2/p91 (the situation here is similar to that in Arnim's Die Majoratsherren).

8)Tieck 2/p92-3.

9)Tieck 2/p67.

10)Tieck 2/pl79,180,181. On this last occasion, Andres, the rationalist character, spies too, and this literally drives out the elves.

11)Hoffmann Sp W p726-8,760-1.

12)Hoffmann Sp W p729-30,715.

13)Hoffmann Sp W p806. Note the awareness of man's "wandelbares Gemüt".

14)See also Hoffmann Sp W p807,808-9.

15)Hoffmann FN p351-2.

16)Hoffmann Sp W p234-6. Also in Ein Fragment aus dem Leben dreier Freunde the friends make up stories from the visual information they receive, without knowing the context, and are all totally wrong Hoffmann SB pl19f.

17)Hoffmann Sp W p766,808-9. On the point of the status of the teacher figure, see Gisela Vitt-Maucher, E T A Hoffmanns Märchenschaften (Chapel Hill, 1989), pl60, who sees the idea of a flea as mentor as "fast unanständig".

18)Prinzessin Brambilla Hoffmann Sp W p242 (this is Giglio's perspective). Der goldne Topf Hoffmann FN p227. Die Brautwahl Hoffmann SB p532-44. We are told of this in retrospect p555.

19)Prinzessin Brambilla Hoffmann Sp W p279,235-6. Das öde Haus Hoffmann FN p462-3 (Graf P) p472 (stranger).

20)Hoffmann Sp W pl19.

21)Hoffmann Sp W pl49.

22)Hoffmann SB pl62-3,167-8.

23)Hoffmann SB p44.

24)Hoffmann FN p437 (it is possible Berthold imagined the crime), p438 (it is possible he committed suicide).

25)Hoffmann Sp W eg p105.

26)Hoffmann Sp W p239-40.

27)Pikulik, p341.

28)Kunz, p92-3.

29)This is also true of the characters mentioned by the narrator in his first excursus giving the background to the recent crime wave in Paris. Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969), p348-9 examines the fact that the characters are made aware that they cannot even trust their own families.

30)Hoffmann SB p525.

31)Olivier is originally not suspected because he is Cardillac's assistant Hoffmann SB p688. Desgrais sees the Cardillac household as above suspicion p659. Madelon's version of her life with her father and Olivier is totally misleading p674-5, as are the neighbours who back her up p675-6. La Regnie brings to Scuderi's attention evidence concerning the heavy door to the house, which could not be opened quietly - he does not know about the secret entrance, Scuderi changes her view of the whole case because she recognises Olivier as the man who gave her the jewels then the note p679-80. Miossens also bases his account on the false assumption that Olivier was present as Cardillac's helper p701-2. Cardillac's story to Olivier may, of course, also be quoted as an example of misinterpretation and self-deception p691-4.

The same structure is found in the work Die Marquise de la Pivardiere. The guests at the Marquise's house, the Marquise's daughter and her servants all give information which they think is correct, but which is misleading because is gathered out of context, and, in the case of the daughter and the maids, is distorted due to psychological factors. See p347,348-9, p355-7 this information is presented again from a perspective 'von innen'.

32)Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969), p349 makes the point that the explanation for the mysterious events is a combination of all those considered in the course of the narrative.

33)See the quote from Die Marquise de la Pivardiere

p326 for the significance of judgement made on the basis of appearance; this is a dubious venture as the psychology of the individual perspective prevents an objective assessment of a given situation.

34)Hoffmann SB p675.

35)Hoffmann SB p676. my emphasis.

36)Hoffmann SB p679. The idea of trusting feeling more than what is seen is very similar to Madelon's statement. Inner conviction is also given as a justification by Scuderi on p705.

37)Hoffmann SB p679.

38)Hoffmann SB p676.

39)Hoffmann SB p679. Also see p674 ("die rührendste Schilderung").

40)Hoffmann SB p701. Importantly, Cardillac too is seen to act on the basis of an inner feeling when he steals, then subsequently murders p693, and also when he gives Scuderi the jewels p668 (although he himself characterises this as a different kind of inner voice). Scuderi is therefore shown to act on the same basis as Cardillac. Klaus Kanzog, 'Das Fräulein von Scuderi als Kriminalgeschichte' in Helmut Prang, ed., E T A Hoffmann, p313 indicates the importance of intuition, but interprets it in positive terms, as a means to overcome deception. Edgar Marsch, Die Kriminalerzählung. Theorie - Geschichte - Analyse (Munich, 1972), p147 argues that Scuderi's intuition is backed up by her enquiries, but, as we have seen, the latter are useless, they build up a completely misleading picture.

41)Hoffmann SB p679.

42)Hoffmann SB p700.

43)Again, the King is shown to judge on the basis of inner conviction, see Hoffmann SB p700,703. This is contrasted with justice and proof: The King is someone "der nicht darnach fragen, was vor Gericht bewiesen ist, oder nicht, sondern seine innere Ueberzeugung zu Rate ziehen wird" p700 my emphasis. Helmut Himmel, Geschichte der deutschen Novelle, p232 interprets the King's decision as symbolic for an "überirdische Entscheidung", but this interpretation is to absolutise the perspective

of one dubious individual. The person of the king must not be confused with an absolute idea of kingship (see above p18).

44)Ellis. 'Das Fräulein von Scuderi', MLR, 64 (1969), p347 cf above p338-9. The quotation above p359-60 shows how Scuderi has as her starting point the conviction that Olivier is innocent. She is thus prejudiced from the start. After hearing Madelon she is "ganz geneigt, den armen Olivier für unschuldig zu halten" p675.

45)Hoffmann Sp W p356. Note the reference here again to the fact that the judge "ging von der festen Ueberzeugung aus...". See Hoffmann's 'Verteidigungsschrift' Sp W p910.

46)See, for example Richard Alewyn, Probleme und Gestalten (Frankfurt am Main, 1974), Brigitte Feldges & Ulrich Stadler, E T A Hoffmann. Epoche - Werk - Wirkung (Munich, 1986), p164,p353, Winfried Freund, 'Das Fräulein von Scuderi' in Die Deutsche Kriminalnovelle von Schiller bis Hauptmann. Einzelanalysen unter sozialgeschichtlichen und didaktischen Aspekten (Paderborn, 1975), Helmuth Himmel, 'Schuld und Sühne der Scuderi' in Helmut Prang, ed., E T A Hoffmann, p220, Lothar Köhn, Vieldeutige Welt, p158, Hermann F Weiss, 'The labyrinth of crime'. A re-interpretation of E T A Hoffmann's Das Fräulein von Scuderi', GR, 51 (1976), see e.g. p185. Edgar Marsch, Die Kriminalerzählung. Theorie - Geschichte - Analyse (Munich, 1972), p143.

47)See Hellmuth Himmel, p234, Klaus D Post, 'Kriminalgeschichte als Heilgeschichte', ZfdP, 95 (1976) who interprets Scuderi's behaviour at the beginning of the work in a negative way p139 (although he sees her as going through a learning process p137,155 - something also suggested by Himmel), and sees primarily the lovers as a "Gegengewicht" against the destructive forces at work in society as a whole p150, and Hermann F Weiss, op. cit. p187

48)Ellis. 'Das Fräulein von Scuderi', MLR, 64 (1969), p345-6, Köhn, Vieldeutige Welt, p158, Post, 'Kriminalgeschichte als Heilgeschichte', Weiss, op. cit., p187. Post compares Olivier and Madelon to the lovers in

Das Erdbeben in Chili, where, he argues, it seems as if the whole world had to collapse for the lovers to come together. I would argue that in both works, any attempt to interpret the events as part of an absolute scale of values is to miss the ambiguity of these events. Post writes that Hoffmann could not have drawn a more complete picture of a society that has collapsed (a point made by Weiss also), but then goes on to posit the existence of the lovers as 'standing up against' these forces. I would argue that the lovers, when their actions are considered closely, can be seen neither as innocent nor as pure, and therefore do not represent a force which could overcome the ambiguities and complexities of the world described, a world of which they are part, and whose values they share.

49)Hoffmann SB p702. Weiss, op. cit., p187 compares Scuderi's emotion on seeing Olivier in prison with the crisis faced by Kleist's characters, but fails to conclude that in both cases, the overcoming of this crisis is always only partial and superficial (a "Bild"). He does, however, point to the end of Das Fräulein von Scuderi as leaving the reader with an awareness of the frailty of man and his social institutions p189.

50)The deception is seen as being overcome, for example by Köhn, p158, also by Himmel and Weiss.

51)Hoffmann SB p689. She also does not mention her father's moods; that he is sometimes very cheerful (when he hears about the poem - see Olivier's account p695), and sometimes sullen (when he is fighting the urge to get his jewels back from Scuderi - Olivier mentions this p696-7).

52)Hoffmann SB p650-1, also see p670,685.

53)Ellis, 'Das Fräulein von Scuderi', MLR, 64 (1969), see p347-8 (Scuderi), p349-50 (Olivier).

54)Hoffmann SB p681.

55)Hoffmann SB p698,708. Marsch, op. cit., p149 mentions the fact that Olivier is pardoned not punished, but does not comment on the justice of this.

56)Hoffmann FN p475,487-8 Theodor ends his story with the following words "Ebenso, wie der Arzt glaubte, für mich

nichts hinzufügen zu dürfen, ebenso halte ich es für ganz unnütz, mich nun noch darüber etwa zu verbreiten, in welchem geheimen Verhältnis Angelika, Edmonde, ich und der alte Kammerdiener standen, und wie mystische Wechselwirkungen ein dämonisches Spiel trieben." p487-8. In Ritter Gluck the question of the identity of the stranger who knows Gluck's works so well is literally 'the end' of the work. The 'auflösende Rückwendung' is here exploited to highlight and increase the ambiguity of events. In Don Juan the narrator is unable to adequately explain the appearance of Donna Anna in his theatre box, and again, the fact that his feeling of closeness to her coincided with the moment of her death is the closing statement of the work.

57) See above for a discussion of the narrator's distorted perspective. Good examples would be Rat Krespel and Cardillac.

58) In his essay on '"Verwirrung" in Der blonde Eckbert', David Horton, GLL, 37 (1984-5), p334 defines this as a work which challenges the reader to interpret, while simultaneously leaving him with the nagging fear that everything is irrational.

DISORIENTATION OF THE READER (2)

Doubtful Perspective

1) Hoffmann Sp W p20,25.

2) See Hoffmann Sp W p46,85-6.97-8, also p42 (Balthasar).

3) Hoffmann SB p590.

4) Also see Prinzessin Brambilla Hoffmann Sp W p228-9. Gisela Vitt-Maucher, p92 argues that in Klein Zaches the reader is not asked to believe in the supernatural, he is asked to find it entertaining.

5) Novalis 2/p564.

6) See above p48.

7) Novalis 2/p545 Frag 105.

8) Joseph Freiherr von Eichendorff, Sämtliche Werke (Leipzig, 1883), Vol 1, p75 (untitled). Peter von Matt, Die Augen der Automaten: E T A Hoffmanns Imaginationslehre als Prinzip seiner Erzählkunst (Tübingen, 1971), p85 contrasts Hoffmann with

Eichendorff, arguing that for Hoffmann there is no "Lied in allen Dingen".

9)Hoffmann Sp W p302 (Giacinta) p229 (narrator).

10)Hoffmann FN p197 (with reference to the reader), p217,230,240,241. Anselmus is punished for losing this belief (see p240). The individual must be open to the supernatural, a certain kind of person.

11)Hoffmann FN p241.

12)Hoffmann FN p245,249,250,255.

13)Hoffmann FN p206.

14)Hoffmann FN p472. This is also true of Theodor's audience, see, for example, p473 when Theodor narrates how he saw the picture of a woman in the mirror. Immediately the contrasting perspective of disbelief is posited.

15)Die Brautwahl Hoffmann SB p543 Tusmann explains the vision of Albertine in the tower as the result of a 'laterna magica'. Leonhard himself tells Albertine that he allows his magic to be interpreted as something from 'Wieglebs Magie' p590, and the magic practised by Leonhard and Manesse in an attempt to outdo each other gives the impression of such conjuring tricks p544,573-4. In Klein Zaches Fabian Hoffmann Sp W p57-8 and Mosch Terpin p100 interpret magic in this way, and the battle of magic fought by Alpanus and Rosabelverde p66-9 is similar in content and tone to that in Die Brautwahl. In Der goldne Topf Lindhorst also shows himself prone to such party games with Heerbrand Hoffmann FN p232, and, in a different way, of course, with Anselmus himself. It is in this way that the supernatural is used to entertain, here it entertains the characters (see Vitt-Maucher, f n 4).

16)Hoffmann SB p188, p193-4.

17)Hoffmann SB p249,250.

18)Hoffmann SB p216,234.

19)Hoffmann Sp W p267-8 (Chiari) p302 (Beatrice).

20)Der Sandmann Hoffmann FN p40,41. Prinzessin Brambilla Hoffmann Sp W p104, also see p294-5 where Celionati contradicts the opinion held by Giglio and the narrator that Giglio was dancing with the Princess.

21)Tieck 2/p76-7.

22)Tieck 2/p57. Knud Willenberg, 'Die Kollision verschiedener Realitätsebenen als Gattungsproblem in E T A Hoffmanns Der goldne Topf', p102 contrasts Tieck with Hoffmann, arguing that in the former's works, the supernatural world is an objective reality. In such works as Der Runenberg, however, it is dependent on the perspective of the individual in the same way as in Hoffmann's works.

23)Arnim 3/p40-1 ('Vetter'), p46-7 (Esther).

24)Hoffmann FN p182-4,186,187.

25)Hoffmann FN p212-5,225-6,238-9 (Anselmus), p208-10 (Veronika).

26)Hoffmann FN p205-6/ p237,238,246.

27)Hoffmann FN p238, see also the occasion when Serpentina tells him the story of her father's ancestors, which he then finds he has written p231. He later is convinced he wrote it, but did not hear it told p234. At one point, he cannot separate Veronika and Serpentina in his mind p233-4.

Günter Pix, 'E T A Hoffmanns Poetologie im Spiegel seiner Kunstmärchen', p20 mentions the change in perception of Lindhorst's home without taking this ambiguity into account. He writes of Anselmus that "Seine frisch inspirierte Phantasie verwandelt ein einfaches Bibliothekzimmer in ein wunderbares blaues Palmbaumzimmer". Knud Willenberg, p95 argues that the second visit proves of the first that: "Die wunderbaren Erscheinungen waren Einbildungen, also innere Vorgänge; die Realität diente einzig als Auslöser zur Anregung der Phantasie und zeigte sich als abhängig in ihrer Gestalt von der Gestimmtheit des Betrachters". The fact that reality is dependent on the perspective of the observer is, however, true in all cases, and is therefore equally true of the second visit made by Anselmus. Another factor is that Anselmus' perspective is distorted by Lindhorst (Hoffmann FN p227) and Liese (the "feindliches Prinzip" p245) at different times.

28)Hoffmann FN p351.

29)See Hoffmann Sp W p236 (the narrator backs this up

- p238). p277,240-1.
- 30)Hoffmann FN p227,223.
- 31)Die Bergwerke zu Falun Hoffmann SB p190. Das öde Haus Hoffmann FN p470-1. Also see Die Brautwahl, Hoffmann SB p589 where Albertine, by concentrating her perspective, sees the stove become Leonhard. The reader is limited to her perspective here.
- 32)Hoffmann FN p214,223,252.
- 33)Hoffmann FN p213 cf p228f.
- 34)Hoffmann SB p208.
- 35)Der goldne Topf Hoffmann FN eg p238 cf p240. Prinzessin Brambilla Hoffmann Sp W eg p236,242,269,277,294-8.
- 36)Hoffmann Sp W p239,241-2, p233 cf p243 (he sees Giacinta, but this is strictly his perspective). In Die Irrungen Hoffmann Sp W p133, Theodor's account of his birth and ancestry is rejected by his uncle, but is backed up by Schnüspelpold in Die Geheimnisse Hoffmann Sp W p186-9.
- 37)See, for example Der goldne Topf Hoffmann FN p226 for Anselmus' thoughts on Lindhorst after drinking the punch. No narrative comment is made. In Die Bergwerke zu Falun Hoffmann SB p180 Elis states that he now realises that he was fated to come to Falun. Again, the narrator makes no comment.
- 38)Hoffmann FN p256.
- 38)Hoffmann FN p79. Hoffmann FN p14.
- 40)Hoffmann FN p16. Lothar Köhn, p37-8 points to the importance of the shift from 'man' to 'ich' in rendering the level of reality uncertain. The former is not, however, indicative of the objectivity Köhn suggests. The ambiguity of this work depends on the kind of first-person narrator we have, who characterises himself as a certain type from the beginning.
- 41)Hoffmann FN p71.
- 42)In Das öde Haus the possibility of distortion is repeatedly present Hoffmann FN p463-4,467-8,470,472. Also see the novel Die Elixiere des Teufels Hoffmann Novels e.g. p155,182,186. Medardus is aware of the possibility of distortion by the mind, see p45-6.

- 43)Hoffmann FN p474.
- 44)Hoffmann FN p463,472.
- 45)Hoffmann SB p529. In Vampirismus Hoffmann SB p940-1, the Graf hopes that what he saw was an illusion.
- 46)Hoffmann FN p473. The Doctor also tries breathing on the mirror without success p475.
- 47)Arnim 3/p273 (bats), also p270-1 (he sees Ghita as a goat).
- 48)Hoffmann FN eg p202 "...es dem Studenten Anselmus vorkam..". "er merkte nun wohl...".
- 49)Hoffmann FN p178-9,190-1 (Bergkönigin) p174-7,178,180,187-8 (Torbern).
- 50)Hoffmann SB p209-15,234-9,239-48.
- 51)Hoffmann FN p334-6,351,358-9 (this is true in the first- and in the third-person sections of the narrative.) In an earlier version, others also noticed Olimpia coming to life, see Ulrich Hohoff, p120-1.
- 52)Hoffmann Sp W p244,262.
- 53)Die Bergwerke zu Falun Hoffmann SB p172,176,194.
- 54)Nussknacker und Mausekönig Hoffmann SB p234.
- 55)Hoffmann Sp W p51.
- 56)The subtitle to this work is 'Fragment aus dem Leben eines Fantasten'. See also the introductory description of Theodor Hoffmann Sp W p117.
- 57)Die Bergwerke zu Falun Hoffmann SB p192. Der Sandmann Hoffmann FN pp357. Nussknacker und Mausekönig Hoffmann SB p244.
- 58)Hoffmann FN p333. Ironically, it is the idea of the Sandmann that provokes Nathanael's interest in this area.
- 59)Hoffmann FN p198,199.
- 60)Hoffmann FN p187 (also Pulcher in Klein Zaches Hoffmann Sp W p48).
- 61)Hoffmann FN p212.
- 62)Hoffmann FN p197-8,220-2,239-40.
- 63)Hoffmann Sp W p165,171, also see p172 where Hff as an author is described as taking pictures from inside his head.
- 64)Hoffmann Sp W p260 (my emphasis), also see the reader address in the second chapter p228-30.
- 65)Tieck 2/p24, my emphasis (note also the importance of

- light).
- 66)Tieck 2/p67-8. Tieck 2/p66.
- 67)Tieck 2/p99f.
- 68)Tieck 1/pl0-11. There is a short passage from a perspective of 'von aussen' then it moves to one 'von innen'.
- 69)Tieck 2/p25. The parallelism created by the repetition of "niemand anders" with the verb sein, although this changes from subjunctive to indicative, gives the impression of the confirmation of something already known in advance.
- 70)Tieck 2/pl0-11,16-17 (Bertha) p9,23 (Eckbert).
- 71)Tieck 2/p68.
- 72)Die Majoratsherren Arnim 3/p39
- 73)Der tolle Invalide Arnim 2/p738.
- 74)Armand de Loecker, Zwischen Atlantis und Frankfurt (Frankfurt am Main, 1983), p37. See also Oskar Walzel, 'Von "erlebter Rede"', p228-9: "Die erlebte Rede erweckt nicht mit voller Sicherheit den Eindruck, dass nicht die Berichterstatter, sondern ihre Menschen sprechen." my emphasis. (See above, f n 91 in the section 'The Reproduction of Characters' Perspectives'.)
- 75)Hoffmann FN pl82f, p202, also the incident with the doorknocker pl91, the ring p201, Veronika's 'Alräunchen' p205-6. With regard to the incident under the tree, Bettina Boss, pl72 writes "Diese Erscheinungen werden jetzt nicht mehr als Sinnes ausdrücke des Anselmus geschildert, sondern als Tatsachen wie im Volksmärchen." Boss fails to appreciate the subtleties of the perspective adopted here, whereby the narrator becomes the character. See above for examples of F I S p205f.
- 76)Hoffmann FN pl99, my emphasis. Kayser's argument that the narrator "verschmilzt gelegentlich mit den auftretenden Personen" has already been quoted (see f n 87 in the section 'The Reproduction of Characters' Perspectives'. The important point in this argument is the realisation that the reader can never be sure when this is happening.
- 77)Hoffmann SB eg p212-4.
- 78)In Nussknacker und Mausekönig nothing happens during

- the day Hoffmann SB p233.
- 79)Hoffmann SB pl91. pl80 "Elis glaubte den alten Bergmann erkannt zu haben", my (emphasis) when on his journey to Falun. This is subsequently reported as fact, but always from his perspective. The second meeting with Torbern underground is also reported from Elis' perspective pl87.
- 80)Hoffmann FN eg p351 (the glasses on the table), p352 (Nathanael's sigh).
- 81)See Roland Hoermann, Achim von Arnim (Boston, 1984), pl21.
- 82)Arnim 3/p40,41,42,43,45,46-7,47,57,58,59,63-4.
- 83)Liebeszauber Tieck 2/p99. Der blonde Eckbert Tieck 2/p25.
- 84)Tieck 1/pl2-13.
- 85)See above p57-8 on dreaming.
- 86)Das öde Haus Hoffmann FN p468,471. Der goldne Topf Hoffmann FN p201 (after he sees Lindhorst's ring), p203 (the figures of his dreams have taken on reality), p214 (at Lindhorst's house), p222 (Veronika in the morning after the equinox), p231 (Anselmus with Serpentina), p232-3, p237 (Anselmus sees Veronika in a dream), p234 (Anselmus thinks Serpentina was a dream).
- 87)Hoffmann SB pl78 cf pl80.
- 88)Hoffmann Sp W p216, 231-2 (Giglio compares Giacinta to a figure in a dream he has had), p233 (Giglio is described as someone waking from a dream), p238 (he is compared with someone having a dream), p289 (in the room in the palace he is described as waking from a daze).
- 89)Hoffmann Sp W p289-92, also see p295,317.
- 90)Hoffmann Sp W p274.
- 91)Hoffmann Sp W p304. In Meister Floh Hoffmann Sp W p733 Swammerdamm tells Peregrinus he has been dreaming, later Dörtje tells George the same thing p785.
- 92)Hoffmann Sp W p270, also see p262,269,289-90,292,295,315-6.
- 93)Meister Floh Hoffmann Sp W p724. Die Bergwerke zu Falun Hoffmann SB pl79. Der goldne Topf Hoffmann FN p203. Signor Formica Hoffmann SB p825. In Der Elementargeist, Viktor gradually comes to believe that the experiences he

described to his friend were in actual fact a dream
Hoffmann Sp W p400.

94)Hoffmann Sp W p39 (Balthasar), p85-6 (Mosch), p20
(Philadelphus).

95)Nachtwachen p23.

96)Tieck 2/p200.

97)Tieck 2/pl5,25.

98)Tieck 2/p69.

99)Tieck 2/p57 cf p59. Margaret E Atkinson in her
introduction to Tieck's Der blonde Eckbert and Brentano's
Geschichte vom braven Kasperl und dem schönen Annerl,
Blackwell's German Texts (Oxford, 1978), pxvi-xvii also
identifies the characters' uncertainties as to the
boundaries of the real and the supernatural, waking and
sleeping, and sanity and madness. She refers to the
experience of insecurity with respect to sensory
impressions and intellectual concepts, and the feeling
that nothing is universally reliable and valid, that
everything changes with the angle of vision. These are
made as general remarks, however, Atkinson does not
discuss the exploitation of narrative perspective.

100)Hoffmann FN p232-3.

101)Hoffmann FN p204.

102)Hoffmann Sp W p256,321.

103)Hoffmann Sp W p294-5.

104)Hoffmann Sp W p294f This contrasts with his earlier
suspicions.

105)Tieck 2/pl5.

106)Tieck 2/p25.

107)Brentano 2/p488.

108)Ryno Tieck 1/pl8, Der Pokal Tieck 2/pl97.

109)Hoffmann Sp W p260.

110)Hoffmann Sp W p249.

111)Hoffmann Sp W p307,308,257 (note that Giglio is
drinking wine). The opinion that the Urdarquelle also
never existed is also posited p256-7.

Some studies of this work are based on an acceptance of
the point of view that the supernatural elements are
imaginary or symbolic, for example Robert Mühler,
'Prinzessin Brambilla' in Helmut Prang, ed., E T A

Hoffmann, p185-6, Norman Oliver, 'E T A Hoffmann's Romanticism: Assimilation and Adaptation' (unpublished PhD dissertation, University of Edinburgh, 1983), p235-6, sees 'Urdarland' as an imaginary creation, which disappears when Giglio and Giacinta realise that they are not the Prince and Princess, and Ruth Pitman, 'The structure of E T A Hoffmanns Kunstmärchen. A study of their recurrent patterns and shifting values (unpublished dissertation, University of Toronto, 1976), p67 characterises this work as a drama of the mind and the 'Doppelgänger' as symbols. This is only to consider one layer of meaning, however, and 'Urdarland' may be seen in relation to Atlantis in Der goldne Topf in that its 'reality' depends on the perspective from which it is considered.

112) Die Irrungen Hoffmann Sp W p152 Schnüspelpold tells Theodor he has been imagining things, and in Die Geheimnisse Hoffmann Sp W p207 the narrator comments that Hff has been deliberately "mystifiziert". Der goldne Topf Hoffmann FN p249-50 the characters give different explanations for Anselmus' fate.

113) Both Torbern and the 'Bergkönigin' only ever appear through Elis' perspective.

114) For example the arm at the window, Hoffmann FN p467-8.

115) Hoffmann FN p331,338 (Nathanael) p338-41 (Clara).

116) Brentano 2/p806 (Grossinger), p795-7 (the old woman). Indications of Kasper's influence are found on p784, with the additional indication that her childhood experience affected her subsequent behaviour, and on p797-8 there is reference to "Ehrsucht" (which could be either the result of Kasper's influence, or the result of her own reaction to her experience) as a factor in her decision to accept death.

117) See, for example, Christian's conversation with his father, Tieck 2/p76-7.

118) Bertha is first made to think about leaving the old woman by the old woman's warning against this. This may be due to her awakened curiosity, or to a fixed idea the old woman has imposed on her. She thinks about leaving when spinning, and it is suggested that the wheel has a

hypnotic effect on her Tieck 2/pl8. She never makes a conscious decision to leave, it is irrational and almost against her will. Again, this could be interpreted in terms of unconscious motivation, or as an unwilled action imposed on her from an outside, supernatural force. Eckbert's experience of seeing everyone he meets become Walther could similarly be interpreted as paranoid delusions, understandable due to his state of mind, or as part of the old woman's campaign of retribution against both him and Bertha.

119)Tieck 2/p25.

120)Martin Swales, 'Reading one's life: an analysis of Tieck's Der blonde Eckbert', GLL, 29 (1975-6), p173. Swales argues that the reader is unable to separate the 'märchenhaft' and the psychological elements p170. Where Swales is concerned with narrative levels, however, for this study, the important question is to distinguish outer and inner forces. In her introduction to the Blackwell edition of this work, Margaret E Atkinson, op.

...the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...
... the ... Tieck ... while ...

cit., writes that "the psychological interpretation does not dispose of the supernatural, but simply transfers it from outside to inside the mind" pxv-xvi.

Kluge, Clemens Brentanos 'Geschichte vom braven Kasperl...', p127 argues that it is impossible to determine whether Annerl's motivation is to be explained by "objektive(-) Schicksalsmächte", or as a result of the "psychologische Konstitution des Charakters".

121) Hoffmann FN p332 (Nathanael) p340 (Clara).

122) The supernatural is interpreted by many critics as an externalisation of psychological forces, for example on Die Bergwerke zu Falun Lee B Jennings, 'The Downward Transcendence: Hoffmanns Die Bergwerke zu Falun', DVJS, 59 (1985), p282 interprets the mine as a kind of collective unconscious. Jennings considers different works by Hoffmann, interpreting in each case the facts which corroborate or put in doubt the character's perception of what he terms 'hyperreality' p281. Klaus J Heinisch, Deutsche Romantik - Interpretationen (Paderborn, 1966) also considers this work as a psychological study, and considers the way in which the individual is shown to be determined by his environment (another example of outside forces). Der Sandmann is interpreted by S S Praver, 'Hoffmann's uncanny guest: a reading of Der Sandmann', GLL, 18 (1964-5) with reference to psychological theories, while Ingrid Aichinger, 'E T A Hoffmanns Novelle Der Sandmann und die Interpretation Sigmund Freuds', ZfdP, 95 (1976), Sonderheft, considers specifically Freudian aspects. Other critics try to 'prove' one of the offered explanations, and thus explain events, for example Ellis, 'Clara, Nathanael and the Narrator', and E F Hoffmann, 'Zu E T A Hoffmanns Der Sandmann'. The question of determinism and suggestion in the case of Annerl in Geschichte vom braven Kasperl und dem schönen Annerl is discussed by Peter Horwath, 'Ueber den Fatalismus in Clemens Brentanos Geschichte vom braven Kasperl', GQ, 44 (1971). Psychological readings of Der blonde Eckbert are particularly popular, for example, by Victoria L Rippere, 'Ludwig Tieck's Der blonde Eckbert: A Psychological Reading', PMLA, 85 (1970), J Gellinek, 'Der

blonde Eckbert: A Tieckian Fall from Paradise' in J L Sammons & E Schürer, ed., Festschrift für Heinrich Henel (Munich, 1970). (this study discusses the concept of free-will and determinism, but only on a psychological and moral level see p155), John Ellis, in Narration in the German Novelle, Victor Knight, 'The perceptive non-artist: a study of Tieck's Der Runenberg', NGS, 10-11 (1982-3). Other critics, however, emphasise the ambiguity which prevails in these works, and which makes the reader unable to explain the reason behind the events and the characters actions, for example Yvonne Holbeche, Optical Motifs in the Works of E T A Hoffmann in her discussion of Der Sandmann, Das öde Haus and Die Bergwerke zu Falun, Lillyman in his analysis of Der Runenberg, Mh, 62 (1970), and Swales in his reading of Der blonde Eckbert, GLL, 29 (1975-6).

123) Inge Stegmann, 'Die Wirklichkeit des Traumes bei E T A Hoffmann', ZfdP, 95 (1976), Sonderheft, p77.

124) Prinzessin Brambilla Hoffmann Sp W p260. Die Elixiere des Teufels Hoffmann Novels p217-8. See also Die Abenteuer der Silvester-Nacht Hoffmann FN p256, Der goldne Topf Hoffmann FN p197-8.

125) Novalis (1929) 3/p98.

126) Hoffmann Novels p8. See also p182, and p225 ('Maler').

127) Hoffmann Sp W p230 (see also f. n. 124).

128) See, for example, Hoffmann SB p29. For the notion that madmen are more perceptive than 'normal' individuals, see Hoffmann Novels p67, 117, 213.

129) Die Bergwerke zu Falun Hoffmann SB p190-1. Prinzessin Brambilla Hoffmann Sp W p245, 262. In her analysis of Hoffmann's works, Holbeche, Optical Motifs, illustrates how optical instruments can either heighten the perspective or distort the vision of an individual character. Which interpretation is 'right' is not, however, a viable question, as it is a matter of individual perspective. Alcohol as an outside stimulant can also be seen as leading to higher perspective, or distortion, and its use was advocated by the popular physician John Brown, who developed theories on the

sensibility and irritability of the human organism. For a study of Brown's methods, see John Neubauer, 'Dr. John Brown (1735-88) and Early German Romanticism', JHI, 28 (1967).

130)Wolfgang Nehring, 'E T A Hoffmanns Erzählwerk', ZfdP, 95 (1976), Sonderheft, p5 argues that Der Sandmann is "eine genaue Umkehrung und Umwertung des Märchens (Der goldne Topf) ins Negative" and that the fates of Nathanael and Anselmus are diametrically opposite. This is to accept the perspective that Anselmus has really achieved the bliss of Atlantis, which, however, is not the only possible interpretation of the ending. See, for example Anthony Harper and Norman Oliver, 'What really happens to Anselmus? 'Impermissible' and 'Irrelevant' questions about E T A Hoffmann's Der goldne Topf', NGS, 11 (1983), pl16-7 for another reading of Anselmus' leap into Serpentina's arms.

131)Hoffmann Sp W p243.

132)Hoffmann SB pl93 Elis' perspective changes according to his position, pl76 the light underground may afford clearer vision, or, pl88 it may distort. Jennings, 'The Downward Transcendence', DVJS, 59 (1985), p288 sees the ending as demonstrating Hoffmann's 'guarded approval' of Elis. More important, however, is the fact that within the story, Elis' fate is a matter of perspective.

133) Roland Hoermann, Achim von Arnim (Boston, 1984), pl21 argues that the 'Majoratsherr's' visions are proven to be wrong. This is to accept the rationalist point of view. The importance is not the reality of what he sees, but the 'truth' of his vision.

134)See Klussmann, 'Die Zweideutigkeit des Wirklichen in Ludwig Tiecks Märchenovellen', ZfdP, 83 (1964), p448. Lillyman, 'Ludwig Tieck's Der Runenberg: The Dimensions of Reality', Mh, 62 (1970) p240-1 where he considers the Christian elements of the imagery.

135)H J Hahn, 'G H Schubert's principle of untimely development (aspects of Schubert's Ansichten von der Nachtseite der Naturwissenschaften and its reverberations in Romantic literature), GLL, 37 (1983-4), p348. He compares this with Hymnen an die Nacht. Die

Majoratsherren could then be interpreted in a similar way.

136) Raymond Immerwahr, 'Der blonde Eckbert as a poetic confession', GQ, 34 (1961), p117.

137) This is what Nehring's argument fails to take into account (see f n 130)

138) Der goldne Topf Hoffmann FN p192-3 (Lindhorst's story) Kater Murr Hoffmann Novels p469-74 (with Miesmies).

Deliberate Distortion of the Reader's Perspective by the Narrator

1) See Stanzel, Theorie des Erzählens, p83-4 for the definition of narrator and reflector figures.

2) Meister Floh Hoffmann Sp W p677 (Floh), p703f 718-9 (Leuwenhoek), p760,762 (Aline). Der Elementargeist Hoffmann Sp W p363-4. Die Geheimnisse Hoffmann Sp W p185-6. Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p102, also see p85,99,105,106. Also see Die drei Nüsse Brentano 2/p768.

3) Hoffmann Sp W p677.

4) Hoffmann Sp W p688. This demonstrates clearly the difference between scene and report - the character here takes over centre stage in a scene from the narrator in his report.

5) Die Brautwahl Hoffmann SB p352-55. Die Doppeltgänger Hoffmann Sp W p450. Klein Zaches Hoffmann Sp W p7f. Die Königsbraut Hoffmann SB p947-9. Der Zusammenhang der Dinge Hoffmann Sp W p876,884.

6) Der goldne Topf Hoffmann FN p192. Meister Floh Hoffmann Sp W p769. Also in Prinzessin Brambilla Hoffmann Sp W p246 Celionati's address to the German artists is given before the actual scene is set, and Giglio's dance with the Princess is described in drama form, then subsequently put into context p292-4.

7) Meister Floh Hoffmann Sp W p736. Meister Johannes Wacht Hoffmann Sp W p552 also p569. Signor Formica Hoffmann SB p821.

8) See Friedrich Kaulbach, 'Das perspektivische Wirklichkeitsprinzip in E T A Hoffmanns Erzählung Der Sandmann', PP (1980), p188-9, who argues that the reader

experiences directly, as opposed to through the narrator's "dunklen Widerschein", the events of the story. Kaulbach writes "Er (the reader) soll nicht nur Kenntniss nehmen vom wilden Blick des Studenten Nathanael, sondern soll in dessen Auge hineinsehen können" p189. Kaulbach's point is that the reader should see events with his own eyes. In fact, however, we are made to see events through Nathanael's eyes, we see through his eyes, not into them.

9)Hoffmann FN p331.

10)Meister Floh Hoffmann Sp W p677. Der Feind Hoffmann Sp W p667. Also see Datura Fastuosa Hoffmann Sp W p535 ("es genügt zu sagen"), Meister Johannes Wacht Hoffmann Sp W p550 (we are told we now know enough about Johannes' youth).

11)Hoffmann Sp W p801,758.

12)Hoffmann Sp W p97.

13)Hoffmann Sp W p704, also p718-9,765-6. Also see Klein Zaches Hoffmann Sp W p97 (the narrator could tell us of many more adventures). In Owen Tudor the narrator misses out part of the narrative which may be boring Arnim 2/p91.

14)Hoffmann FN p83.

15)Die Abenteuer der Silvester-Nacht Hoffmann FN p277. Raphael und seine Nachbarinnen Arnim 3/p268.

16)Hoffmann Novels p403-6 (on p405 Ponto gives the decisive extra information). This is also the case with Murr's reasons for not studying p483, which are questioned by Meister Abraham p485 and Muzius p487.

17)Tieck 1/pl83.

18)Brentano 2/p225.

19)As are all characters' versions of the Gamahel story.

20)Hoffmann Sp W p751f.

21)Lothar Pikulik, Romantik als Ungenügen, p334 (for author, I would read narrator).

22)See above p236-7.

23)In Haimatochare we think the quarrel is over a woman, in Meister Floh that Peregrinus is a child. In Seltsame Leiden eines Theater-Direktors the reader must also re-adjust his perspective in retrospect Hoffmann FN p707. In Meister Johannes Wacht the narrator makes haste to

correct the reader's possible wrong perspective of Nanni's hat, which he may judge wrongly according to a previous fashion Hoffmann Sp W p562-3, and he also tells the reader it is necessary he gives him the background information necessary to understand the concept of 'Dampfnudeln' p561.

24)With regard to Ritter Gluck Lothar Köhn, Vieldeutige Welt, identifies a narrative held "in (der) Schwebe" between "man" and "ich" p37. This is created by the way in which the information is given in retrospect. This "Schwebe" is therefore deliberately (although not necessarily consciously) created by the first-person narrator.

25)Hoffmann FN p198.

26)Hoffmann Sp W p277.

CHAPTER THREE

ROMANTIC AESTHETIC THEORY

SELF AND WORLD IN ROMANTIC ART

The Rejection of Mimesis

1)M H Abrams, The Mirror and the Lamp. Romantic Theory and the Critical Tradition (New York, 1953).

2)A W Schlegel 2/p84-5.

3)Schlegel Minor 1 p39. Also see p89-90; mimesis is criticised as one-sided, and p105; interest in the individual character of things is seen to lead to the neglect of beauty. Also see Novalis' letter to his brother Karl in March 1800 Novalis 4/p327.

4)Novalis 3/p693 Fr 705.

5)Hoffmann FN p429. "Das blosse genaue Abschreiben der Natur" is criticised.

6)Nachtwachen p42.

7)Novalis 2/p416-8.

8)Schelling Abt. 1, Vol 3. p628.

9)A W Schlegel 3/p9.

10)Novalis 2/p574 Fr 226.

- 11)Wackenroder p233. Also see Phantasien über die Kunst, Wackenroder, p341-8,351.
- 12)Hoffmann FN p41. Also see 'Gedanken über den hohen Wert der Musik' FN p39, and 'Ludwig van Beethovens Sinfonie Nr 5 in c-Moll' reproduced in Hoffmann Leben und Werk, pl71-2.
- 13)Sigrid Hinz (ed.), C D Friedrich in Briefen und Zeugnissen, 2nd edition (Berlin, 1974), p86.
- 14)ibid., pl25. Also see pl01: "Nicht die treue Darstellung von Luft, Wasser, Felsen und Bäumen ist die Aufgabe des Bildners, sondern seine Seele, seine Empfindung soll sich darin widerspiegeln (sic)".
- 15)Novalis 2/p420 Fr 22.
- 16)Novalis 2/p574 Fr 226 "Sehn ist hier ganz aktiv". Art is described by Novalis as "thätiger Idéenassoziation" Novalis 3 p451 Fr 953. This is linked with his concept of 'Magie', see above p46f.
- 17)Novalis 1/p326.
- 18)Hoffmann SB p54-5. This story can therefore be seen as illustrating the difference between the existential and the aesthetic modes.
- 19)Hoffmann Sp W p600. "Lebendige Erzählung" requires the inner conviction of the author, see for example Hoffmann Novels pl4, SB p54. The artist must have a deeper understanding of people. In Nachricht von den neuesten Schicksalen des Hundes Berganza Berganza tells the narrator that the author must know "den Menschen" rather than "die Menschen" FN pl33, also see SB p404-5. Hoffmann also characterises 'Callots Manier', another aesthetic principle on which he basis his art, in a letter to his publisher Kunz as "die besondere subjektive Art wie der Verfasser die Gestalten des Gemeinen Lebens anschaut und auffasst", Hoffmann Briefwechsel, vol 1, p416, 8th September 1813 (Hoffmann's emphasis). The idea that the author sees differently is also expressed by Novalis 2/p573 Fr 226.
- 20)Hoffmann Sp W p674.
- 21)Hoffmann Nachlese p99, also see Die Geheimnisse Sp W pl71 (poem) and Doge und Dogaresa SB p357 (stranger's introduction).

22)Steig. op. cit. 3/p242.

23)Arnim 3/p230. also see Signor Formica Hoffmann SB p778-9.

24)For example in the essay 'Wie und auf welche Weise man die Werke der grossen Künstler der Erde eigentlich betrachten und zum Wohle seiner Seele gebrauchen müsse' in the Herzensergiessungen eines kunstliebenden Klosterbruders.

25)Die Jesuiterkirche in G. Hoffmann FN p429. Ritter Gluck Hoffmann FN p20.

26)Hoffmann Novels p587-8, also see the Berglinger-Novelle Wackenroder p242. In 'Ehrendächtnis unsers ehrwürdigen Ahnherrn Albrecht Dürers' p184,186 this approach is compared with Albrecht Dürer's art, which is characterised as really felt, though not of such a high standard from a technical point of view. The same point is made in 'Die Malerchronik' p226 about the old Italian masters. The rationalist approach is also satirised in Arnim's Hollins Liebeleben 2/p34-5. Tieck's works were also criticised on occasion by his contemporaries as mere exercises in form, for example by Arnim, see Steig 3 p242 where Arnim writes of Der Pokal and Liebeszauber that one counts the individual brush strokes, rather than enjoying the picture.

27)Wackenroder p200, also see Tieck's Franz Sternbalds Wanderungen Tieck 1/p892-3.

28)Wackenroder 'Raphaels Erscheinung' p142-3.

29)Wackenroder p158. Raphael writes "aber es ist wie in einem angenehmen Traum vollendet, und ich habe während der Arbeit immer mehr an den Gegenstand gedacht als daran, wie ich ihn vorstellen möchte". Also see the Berglinger-Novelle Wackenroder p246. Tieck's Franz Sternbalds Wanderungen Tieck 1/p893. Hoffmann's Die Brautwahl SB p547-8.

30)Wackenroder p199-200.

31)Hoffmann SB p295.

32)Hoffmann Novels p39.

33)The distortion here is on an aesthetic level. In Athenäum Fragment 139 KA 2 p187 Schlegel accords "Abarten der Poesie", that is, the eccentric and monstrous, value

as "Vorübungen der Universalität", if they are original.

Self-Presentation

- 1)M H Abrams, The Mirror and the Lamp, p236.
- 2)Novalis 2/p281
- 3)Novalis 3/p650 Fr 553. Novalis' emphasis.
- 4)Brentano's letters ed. Seebass 2/p3
- 5)Schlegel LN p28 Frag 103.
- 6)Hans Eichner, Friedrich Schlegel (New York, 1970) p31-2.
- 7)Nivelle, Frühromantische Dichtungstheorie, p154, also see p160.
- 8)Schlegel's theories must be seen in relation to Schiller's. See above p5.
- 9)Schlegel KA 2 'Brief über den Roman' p335.
- 10)Hoffmann SB p54.
- 11)Schlegel KA 2 'Brief über den Roman' p337.
- 12)Willy Michel, Asthetik, Hermeneutik und frühromantische Kritik, p152.
- 13)Hoffmann SB p54, p923-4. See Bettina Boss, 'Die Rolle des Erzählers bei E T A Hoffmann', p49,59.
- 14)Hoffmann SB p357.
- 15)Steig 3/p249,250. (Jacob Grimm p389f 3/7/1817,399f 12/10/1817).
- 16)The subtitle to Lucinde is Bekenntnisse eines Ungeschickten. Chapter 13 in the 2nd part of Tieck's Peter Lebrecht is also called 'Bekenntnisse' Tieck 1/p182.
- 17)Schlegel KA 2 'Brief über den Roman' p330.
- 18)Schlegel KA 2 'Brief über den Roman' p338.
- 19)Schlegel LN 1622 p163-4.
- 20)Schlegel LN 1339 p140, LN 1622 p163-4.
- 21)Schlegel KA 2 'Brief über den Roman' p337. Also see KA 2 p156 Lyceum 78.
- 22)Again, the interest is in the subjective reaction. Paul Böckmann, 'Der Roman der Transzendentalpoesie in der Romantik', p165 characterises the Romantic novel as presenting "Bewusstseinsvorgänge" rather than "soziologische Befunde". Also see p167. In Franz Sternbalds Wanderungen the artist character tells Sternbald "ich will nicht Bäume und Berge abschreiben, sondern mein Gemüt, meine Stimmung, die mich in dieser

Stunde regiert" Tieck 1/p894.

23)S S Praver. 'Hoffmann's uncanny guest: a reading of Der Sandmann'. GLL. 18 (1964-5), p306-7. H A Korff, Geist der Goethezeit. Vol 4 .Hochromantik (Leipzig, 1953) p610.

24)Steig 3/p450f (3/11/1819). Jacob writes of Die Kronenwächter p389,391 3/7/1817 "Du mit Deiner Seele bist stets darin lebendig". Also see p454,455-6 - Grimm does not like the personality illustrated in Hoffmann's works.

25)Schlegel KA 2 'Brief über den Roman' p330f. See Böckmann, op. cit., pl66-9,171.

This also means that the events presented have subjective rather than objective reality. The fictional world described is one which is experienced by an individual subject. Knud Willenberg argues that "dieses Verfahren bietet die Chance, die erfahrbare Welt durch Gefühl, Gemüt, Herz, aber auch durch Grille und Schrulle wie durch ein Prisma zu brechen und dadurch zu regenbogenfarbige Erlebnismaterial zu poetisieren." Knud Willenberg. 'Die Kollision verschiedenen Realitätsebenen als Gattungsproblem in E T A Hoffmanns Der goldne Topf', ZfdP. 95 (1976) (Sonderheft), pl09-10. See the above discussion on philosophy.

26)Schlegel. 'Nachricht von den poetischen Werken des Johannes Boccaccio', KA 2 p393.

27)ibid. p395.

28)ibid. p394.

29)Brentano 2/p486.

30)See above p83f. On the importance of the old woman as narrator in Geschichte vom braven Kasperl, see Walter Silz, Realism and Reality. p26.

31)See Raymond Immerwahr. 'Reality as an object of Romantic experience in Early German Romanticism', CG. 3 (1969), pl47-8.

32)Brentano 2/p318.

33)Chronika eines fahrenden Schülers Brentano 2/p544, Der arme Raimondin Brentano 2/p757.

34)Hoffmann FN p8.

35)See above. Again, the emphasis in the narrative is on the reaction of the subject.

36)Schlegel LN 226 p39. KA 2 pl31. Also see KA 2 pl51

Lyceum 37 and Novalis Wasmuth, vol 1, p373, no. 1409.
37)Tieck 1/p849.

38)For example, see Schlegel KA 2 p172 Athenäum 51; p151
Lyceum 37; LN 34 p37. These theories are discussed by
Walter Bausch, Theorien des epischen Erzählens in der
deutschen Frühromantik (Bonn, 1964), p57 and Hans
Eichner, Friedrich Schlegel (New York, 1970), p70-1. On
the importance of irony to gain objectivity, see also
Schelling, vol 5, Abt. 1, p675.

Studies on Romantic theories of irony include those of
Ingrid Strohschneider-Kohrs, 'Die Romantische Ironie' in
Hans Steffens (ed.), Die deutsche Romantik (Göttingen,
1967) and Die romantische Ironie in Theorie und
Gestaltung (Tübingen, 1960), Helmut Prang, Die
romantische Ironie (Darmstadt, 1972). On humour see
Wolfgang Preisendanz, Humor als dichterische
Einbildungskraft (Munich, 1963).

39)Brentano 2/p15.

40)See 'Beethovens Instrumentalmusik' Hoffmann FN p44,
Hoffmann SB p995, Seltsame Leiden eines Theaterdirektors
Hoffmann FN p638 - actors need "Begeisterung von dem
darüber schwebenden Verstande beherrscht".

41)Schlegel KA 18 p84 Fr 651.

42)Willy Michel, Asthetik, Hermeneutik und
frühromantische Kritik, p147 writes "der Erzähler-Autor
soll sich zwar zur Geltung bringen und deutlich
figurieren dürfen, aber seine Subjektivität müsste in der
Form aufgehoben werden". Once the figures of the
'Erzähler' and 'Autor' are separated, it becomes easier
to achieve both.

43)Brentano wrote in a letter to Arnim "Im Godwi steht
mein Schicksal laut geschrieben" Seebass 1 p163.

44)Gerhard Kluge, 'Clemens Brentanos Erzählungen in den
Jahren 1810-1818' in Beiträge des Kolloquiums im freien
deutschen Hochstift 1978, p120.

45)See, for example, Rolf-Dieter Koll, 'Des Dichters
Ehre', JbfdH (1978), p259. Also interesting is John
Reddick's essay 'E T A Hoffmann' in German Men of
Letters, vol 5, p80-1 where he compares Hoffmann's
defence of Meister Floh with Stendhal's comparison of

literature to a mirror which reflects what it sees. If the picture is not exemplary, this is the fault of the reflected world, rather than the mirror. The logical conclusion of this process would be Free Indirect Style, discussed in chapter two. Oskar Walzel, 'Von "erlebter Rede"', p228-9 writes: "In der erlebten Rede tritt der Erzähler sein Amt an seine Menschen ab. Auch das ist Streben nach Objektivität. Die Verantwortung für den Inhalt der erlebten Rede trägt nicht er, sondern der Mensch, der die erlebte Rede laut oder still äussert." As reflected in the image of the dual voice, however, this objectivity may, in fact, be disguised subjectivity.

46)Schlegel KA 2 p158 Lyceum 89, also see LN p44 Fr 288. This may be compared with his approach to Woldemar, see fn 6 in this section.

47)Marianne Thalmann, Romantiker entdecken die Stadt, p19.

48)Steig 1/p283.

49)See above p399,403. Where Willy Michel writes on the inner plurality of the author, therefore (op. cit., p154), in this context the plurality is that of the narrator.

50)See, for example, Victor Terras, 'E T A Hoffmanns polyphonische Erzählkunst', GQ, 39 (1966) writes that Signor Formica is very Italian, and Das Fräulein von Scuderi very French in atmosphere p553-4. Walter Münz, Individuum und Symbol in Tiecks William Lovell (Bern, Frankfurt am Main, 1975), p64 points to Tieck's ability to adapt himself to various different narrative styles. Brentano was also able to do this; as an example one might consider the differences in tone between the Chronika, Die mehreren Wehmüller and the Rheinmärchen.

Romantic Art

1)L P Smith, 'Four words: Romantic, original, creative, genius', Society for Pure English Tracts, 17 (1924), p13. The use of the word 'susceptible' is important as it indicates the importance of the input of the recipient. Also see Raymond Immerwahr, 'Reality as an object of Romantic experience in Early German Romanticism', p161: "What is romantic is not the objects in themselves but

- the subject's reaction to them".
- 2)Schlegel LN 1395 p145.
 - 3)Novalis 2/p616 Fr 425.
 - 4)Brentano 2/p258.
 - 5)Brentano 2/p258-9.
 - 6)Horst David Hayer, Brentanos 'Godwi' (Bern, Frankfurt am Main, 1977), p74.
 - 7)Brentano 2/p260.
 - 8)Schelling Abt 1, vol 5, p673.
 - 9)Hoffmann FN p133 - the artist looks deeper than ordinary individuals.
 - 10)Schlegel KA 6 p276, Hoffmann Sp W p170.
 - 11)Hoffmann FN p344 cf William Lovell Tieck 1/p353-4 "Meine äussern Sinne modifizieren die Erscheinungen, und mein innerer Sinn ordnet sie, und gibt ihnen Zusammenhang. Dieser innere Sinn gleicht einem künstlich geschliffnen Spiegel, der zerstreute und unkenntliche Formen in ein geordnetes Gemälde zurückzieht".
 - 12)Novalis interpreted light as a spiritual phenomenon Novalis 2/p448,451. For discussion of this see Johannes Hegener, Die Poetisierung der Wissenschaften bei Novalis (Bonn, 1975) and Manfred Momberger, Sonne und Punsch. Die Dissemination des romantischen Kunstbegriffs bei E T A Hoffmann (Munich, 1986).
 - 13)See Hayer, Brentano's 'Godwi', p74.
 - 14)Brentano 2/p260.
 - 15)Schlegel KA 11 p148,151, LN 1671 p167 ("ausbilden"/"umbilden"). Also see Novalis 2/p534 Fr 36 "Dichten ist Zeugen".
 - 16)Novalis 4/p237 30/11/1797.
 - 17)See Kastinger-Riley, Clemens Brentano, p25,53.
 - 18)See Karl Bode, 'Die Bearbeitung der Vorlagen in Des Knaben Wunderhorn', Palaestra, 76 (1909). Ludger Grenzmann in Wilhelm Grosse and Ludger Grenzmann (ed.), Klett's Geschichte der deutschen Literatur, vol 2, Klassik/Romantik, p113 quotes Görres' fears that "die Subjektivität der Dichter durchgedrungen und dabei etwas Fremdartiges der reinen Masse zugemischt (sein könne)".
 - 19)Steig 3/p223 (22/10/1812). Jacob denies this p237-8 (29/10/1812). Arnim also writes on the importance of the

"poetische Farbe" Steig 3/p249. In the 'Sittengemälde' Die drei liebeichen Schwestern the narrator comments in a footnote on his 'true' version of an old anecdote: "Vor den guten Erzählern kann jetzt niemand seine eigne Geschichte unverändert behalten", Arnim 2/p597. The narrator makes a clear value judgement of this procedure here.

20)Steig 3/p249. Jacob criticised this "Vermischung" in Isabella von Aegypten Steig 3 pl92; Arnim defended his methods, see Steig 3/p203. Jacob also criticised the editing techniques used in Des Knaben Wunderhorn, see Steig 3/p257 (31/12/1812), and the use made of folk-material in Halle und Jerusalem Steig 3/p99 (22/1/1811). The importance of history for Arnim is as a starting point and as a basis for his own imagination (see above p272f).

21)Brentano Seebass 1 p89. Wilhelm and Jacob Grimm criticised Brentano's Märchen Steig 3/p214,219; Arnim defended Brentano p222f. Brentano's comment here on how the Grimms should have proceeded indicates his awareness of linking the tale to the particular (subjective) perspective of the teller.

22)Friedrich Schlegel considered this to be an important aspect of the Novelle form. As ways in which to give an old story (often the basis for the Novelle) new interest he suggests that the author tell it in a new way, or change it ("umbilden"). 'Nachricht von den poetischen Werken des Johannes Boccaccio', Schlegel KA 2 p395.

In Hoffmann's Seltsame Leiden eines Theaterdirektors, to give of oneself is criticised in a particular, specific sense, namely with reference to actors changing Shakespeare's intentions. These individuals are compared with schoolboys correcting the master FN p661 (they should refrain, therefore, due to lack of talent). Also in the Kreisleriana essay 'Ueber einen Ausspruch Sacchinis...' FN p320-1, it is argued that the actor should lose himself in the character he is portraying, and in 'Beethovens Instrumentalmusik', the narrator argues that the musician should lose himself in the spirit of the master who created the masterpiece, FN p49.

- 23)Brentano 2/p15. Brentano 2/p225, also see p29 where Godwi tells more about his ancestors than he actually know, and also p37, p383.
- 24)Tieck 2/pl15, see also Phantasmus p301. In Peter Lebrecht the 'Unbekannte' also admits he lied in his story Tieck 1/pl83.
- 25)Hoffmann SB p30,51.
- 26)Hoffmann Sp W p641.
- 27)See above p267-8.
- 28)Hoffmann Sp W p228.
- 29)Arnim 3/p76.
- 30)Arnim 3/pl78.
- 31)Arnim 2/p671.
- 32)See the quotation above p412 on the idea of children changing the story they are told. It continues: "Die Hauptsache ist, dass das erfindende Talent immerfort geweckt werde". Schlegel also saw mythology in this way: "Was ist jede schöne Mythologie anders als ein hieroglyphischer Ausdruck der umgebenden Natur in dieser Verklärung von Phantasie und Liebe" 'Rede über die Mythologie', Schlegel KA 2 p318.
- 33)Helmut Rehder, 'Von Ehre, Gnade und Gerechtigkeit: Gedanken zu Brentanos Geschichte vom braven Kasperl und dem schönen Annerl' in Albert Fuchs and Helmut Motekat (eds.), Stoffe, Formen, Strukturen (Munich, 1962), p318.
- 34)Arnim 3/p75. Note the use of the verb "übersetzen".
- 35)Böckmann, 'Der Roman der Transzendentalpoesie', pl78.
- 36)See Pikulik, Romantik als Ungenügen an der Normalität, p290,306,323,353.
- 37)Novalis, Schriften, ed., Ludwig Tieck and Friedrich Schlegel (Berlin, 1837) pxxx1.
- 38)Novalis 2/p545 Fr 105.
- 39)Tieck 1/pl24-5.
- 40)See Robert Mühler's 'Nachwort' ('Zum Verständnis der Werke') to the Rowohlt edition of Hoffmann's Nachtstücke (Munich, 1964), p97-99.
- 41)Hoffmann Musik p908.
- 42)Novalis 3/p685 Fr 668. Schlegel 'Brief über den Roman', KA 2 p330.
- 43)Isabella von Aegypten Arnim 2/p510. Der goldne Topf

Hoffmann FN p192-3.

44)24/2/1804. Quoted by Ulrich Stadler, 'Hardenberg's poetische Theorie der Fernröhre' in Ernst Behler and Jochen Hörmisch (eds.), Die Aktualität der Frühromantik (Paderborn, 1987), p61.

45)16 or 17 Aug 1800 Brentano to Dorothea Veit Brentano SW, vol 29, p267.

46)See, for example, Alexander von Bormann, 'Romantische Erzählpoesie' in Horst Albert Glaser (ed.), Deutsche Literatur. Eine Sozialgeschichte, vol 5, Zwischen Revolution und Restauration. Klassik und Romantik (Reinbek, 1980). This hides the subjectivity of the presentation, see Gerhard Kluge in Beiträge des Kolloquiums im freien deutschen Hochstift 1978, p111-2, Kastinger-Riley, Clemens Brentano, p96.

47)Seebass 2 p163f (2/1/1816), see also footnote 17 in this section for the Emmerich works.

48)'Von den Seltsamkeiten des alten Malers Piero di Cosimo aus der florentinischen Schule' Wackenroder p200. The artist's inspiration is something inexplicable, but his individuality is important, that is, he is not merely a 'vessel' for a higher power, otherwise he would never have problems in creating works of art (such as are described in 'Raffaels Erscheinung'). The "schöne(-) Verwandlung" of that which is perceived ("empfangen") is the personal contribution of the individual artist's imagination.

49)Novalis 2/p564 Fr 194.

50)Pikulik, Romantik als Ungenügen an der Normalität, p299f.

See the discussion on the first-person narrator p118f. Also see f n 30 & 31 in the section 'The Reader as Learner' for the perspective of 'Sich wundern'.

THE FRAGMENTATION OF THE NARRATIVE FORM

The Subject as the Principle of Narrative Form

1)This is inherent in the concept of 'Transzendentalpoesie'. In 'Gespräch über die Poesie' Schlegel refers to the necessity of a "geistigen

- Zentralpunkt" KA 2 p336.
- 2)Novalis 3/p271 Frag 169, my emphasis.
 - 3)Novalis 3/p650 Frag 559.
 - 4)Novalis 3/p451 Frag 953, 1/p259, my emphasis.
 - 5)'Brief über den Roman' KA 2 p333.
 - 6)Novalis 3/p654-5 Fr 580, my emphasis. For the idea of different narrative forms see LN 1339 pl40.
 - 7)Novalis 3/p572 Fr 113. See Norman Oliver, 'E T A Hoffmann's Romanticism', p26 for a discussion of the Schubertian theory of the language of dreams as a by-pass for the spoken word, and as based on the law of association.
 - 8)Novalis 3/p454 Fr 986 (note the importance of music again), also 3/p438 Fr 883 where the Märchen is characterised as "ächte Naturanarchie".
 - 9)Wolfdietrich Rasch, 'Achim von Arnims Erzählkunst', DU, 7 (1955), p52,55.
 - 10)ibid. p55.
 - 11)ibid.
 - 12)Tymms, German Romantic Literature, p241.
 - 13)Alexander von Bormann, 'Romantische Erzählpoesie' in Horst Albert Glaser (ed.), Deutsche Literatur. Eine Sozialgeschichte, vol 5, Zwischen Revolution und Restauration. Klassik und Romantik (Reinbek, 1980), pl67.
 - 14)ibid. This illustrates again the Romantic concept of art as presenting the inner life of the individual.
 - 15)Novalis 2/p534 Fr 40, p592 Fr296. Hoffmann Sp W p910 (his 'Verteidigungsschrift' for Meister Floh). Schelling, Abtheilung 1, vol 5, p672.
 - 16)See, for example, Wackenroder's essay 'Von zwei wunderbaren Sprachen und deren geheimnisvolle Kraft'. Nivelle, Frühromantische Dichtungstheorie, pl8 also makes this point.
 - 17)The attitude of the 'Aufklärung' to art is challenged in such works as Herzensergiessungen eines kunstliebenden Klosterbruders and Tieck's plays.
 - 18)Schlegel LN 1359 pl42.
 - 19)ibid.
 - 20)Steig 3/pl88 (6/5/1812). The subject under discussion is the collection of four stories dedicated to the

Grimms, which included Isabella von Aegypten and Melück Maria Blainville. Also see Wilhelm's comments p204f. See also 3/pl01f on Halle und Jerusalem. Jacob gives his opinion that in Die Majoratsherren the narrative is spoiled by "wunderliche und übernatürliche Uebergänge" p451f. and Wilhelm criticises Die Kirchenordnung as a series of "Miniaturbilder" united by "Witz" p519 (14/6/1822). Both brothers see Arnim's 'faults' as the result of too vivid an imagination, see Stieg 3/p455-6,102.

21) Siegbert Prawer (ed.), The Romantic Period in Germany (London, 1970), p142.

22) Steig 3/p459 (Dec 1819).

23) Steig 1/p269 15/1/1809). In this letter, Arnim claims he is unable to separate "Dornen" from "Blumen". Also see Steig 3/p402,459.

24) Rasch, 'Achim von Arnims Erzählkunst', p55.

25) 'Die spanische-portugiesische Literatur', Schlegel KA 11 p160.

26) Schlegel KA 5 p9, my emphasis.

27) Schlegel LN 1804 p180, Novalis 3/p280 Fr 234.

28) A W Schlegel 6/p109-110, Friedrich Schlegel KA 11 p76.

29) Hoffmann Novels p218-9.

30) Schlegel LN 444 p59.

31) Schlegel KA 2 p154 Lyceum 60.

32) Schlegel LN 824 p94, LN 4 p19.

33) Schlegel KA 11 p160

34) Herder 18 p109.

35) Schlegel KA 2 'Brief über den Roman' p336.

36) Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p83, also see p107. Prinzessin Brambilla Hoffmann Sp W p292-4. Mistress Lee Arnim 2/p260-1,268-70. Angelika, die Genueserin und Cosmus, der Seilspringer Arnim 2/p667.

37) The Fragment was also important in that it was seen as pointing beyond itself to what was inexpressible in words.

38) Rasch, 'Achim von Arnims Erzählkunst', p55 refers to the "einheitliche Perspektive des Erzählers", with reference to Arnim. In this context, the 'Erzähler' is the narrator, within the narrative.

39)Rasch, op. cit. p40, also see Gerhard Rudolph, Studien zur dichterischen Welt Achim von Arnims (Berlin, 1958), p60. In many Romantic works, the situation of telling a story orally is reproduced, for example in the Serapionsbrüder and Phantasus and in individual stories such as Prinzessin Brambilla, Der goldne Topf, Die mehreren Wehmüller... and Geschichte vom braven Kasperl....

40)Arnim 2/p527-8.

41)In Klein Zaches there is the incident concerning the "Orden des grüngefleckten Tigers" Sp W p63-5, in Der Sandmann the excurses concerning Clara FN p344-5 and the reaction of the townspeople to Olimpia's true identity FN p359-60. In Meister Johannes Wacht there is an inset "episodische Novelle" Sp W p580, and in Meister Floh 'Geschichte des Schneiderleins aus Sachsenhausen' Sp W p770-1. Criticism of such narrative devices by Kunz and Praver have been quoted above (p238f, 421). The responsibility is that of the narrator, however.

42)Arnim 2/p524-7. See also the quotation above from Schlegel concerning the capricious treatment of characters.

43)Eichendorff 3/pl53.

44)See Renate Moering, Die offene Romanform von Arnims 'Reichtum, Armut, Schuld und Busse der Gräfin Dolores' (Hamburg, 1978), p48.

45)Nachtwachen p48.

46)See above on the 'erlebendem Ich' (pl30f, 198f).

47)Gerhard Rudolph, Studien zur dichterischen Welt Achim von Arnims, p23. The way in which the narrator loses control of his narrative was discussed above pl48f.

48)Ilse Mahl, Der Prosastil in den Märchen Clemens Brentanos (Berlin, 1931) misses the possibility of irony here. See Karsten Nielsen, 'Vermittlung und Rahmenteknik. Eine kritische Untersuchung der Rheinmärchen Brentanos', Orbis Litterarum, 27 (1972), p83.

49)Hans-Georg Werner, 'Die Erzählkunst im Umkreis der Romantik', p89.

50)Tieck 1/pl35.

51)Die mehreren Wehmüller... Brentano 2/p704. Isabella

von Aegypten Arnim 2/p499, Melück Maria Blainville Arnim 2/p576.

The Rights of the Work

- 1) Gerhard Schulz, 'Die Poetik des Romans bei Novalis', JbFdH (1964), p148.
- 2) Novalis writes of his dislike of writing in a chronological order Novalis 3/p645 Fr 532. See Schulz, op. cit., p146.
- 3) Schlegel KA 2 p183 Athenäum 118.
- 4) Schlegel KA 2 p115 Lyceum 65. See also p159 Lyceum 103.
- 5) On Woldemar, see Schlegel KA 2 p66: "Woldemar ist auch sein (des Verfassers) Liebling, und der gemeinschaftliche Mittelpunkt, um den sich alles dreht, mehr als der Zusammenhang des Ganzen erfordern, oder auch nur erlauben dürfte. Alle Uebrigen scheinen nur um seineswillen da zu sein."
- (Quoted here) p183 Ath 118.
- 6) Schelling Abt. 1, vol 5, p675.
- 7) Hoffmann FN p638-9.
- 8) Schlegel KA 16 p117 Fr 393. Tieck was criticised by Schlegel for the opposite reason to Jacobi; he was too much in control of his narrative and his characters KA 16 128 Fr 562. See Willy Michel, Aesthetik, Hermeneutik und frühromantische Kritik, p153.
- 9) Schlegel KA 12 p408, KA 16 p133 Fr 578, KA 18 p23 Fr 58, my emphasis, KA 2 p647.
- 10) Harald Riebe, 'Erzählte Welt. Interpretationen zur dichterischen Prosa Achim von Arnims', Dissertation, University of Göttingen, 1952, p132f. This can be compared with the fragmentary description of characters and events, the exploitation of the 'erlebendem Ich', and the way in which each individual character is allowed to tell his own story. See chapter two. (On Arnim see p113).
- 11) See p29 for reference to John Reddick, 'E T A Hoffmann's Der goldne Topf'.

THE IMPORTANCE OF FORM

- 1) Schlegel KA 11 p189-91, this quotation p190. Mimesis is here interpreted as primitive art. The second quotation

is given by Karl Konrad Polheim, Die Arabeske (Munich, 1966), p117.

2)Novalis 2/p281 Fr 619.

3)Schlegel KA 2 p394.

4)Wackenroder p240,243. The monk shares this opinion, at least to a certain extent p247.

5)Hoffmann Novels p337. Also see SB p80f.

6)Nachtwachen p10.

7)Arnim 3/p232.

8)See above p287-8. M G Ward and Robert Wylie, 'The Tale is not in the Telling'.

9)Novalis 3/p466 Fr 1073.

10)Novalis 1/p282,286.

11)Novalis 1/p101,102.

12)Tieck 1/p762-3

13)Hoffmann SB p152.

14)Die Jesuiterkirche in G. Hoffmann FN p416f, Seltsame Leiden eines Theaterdirektors Hoffmann FN p622,638,647,660. Der Dichter und Der Komponist Hoffmann SB p80. Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p133, also see Signor Formica Hoffmann SB p777.

15)(1st quotation) Hoffmann FN p316. Also see p320-1 for the advice that the composer become the character, which is similar to that given by Wackenroder's narrator in 'Die Malerchronik' Wackenroder p222, but importantly, Hoffmann adds the importance of technical skill in forming this vision.

(2nd quotation) Hoffmann FN p317. See also the story in 'Ahnungen aus dem Reich der Töne' Hoffmann Nachlese p34-6 repeated in 'Johannes Kreisler's Lehrbrief' FN p32f. There are three distinct stages in the creation of a work of art as described here: in the first, the individual enjoys the experience of his inner music, which he is unable, however, to express, as he cannot bear the necessary technical study. In the second stage he learns the technical aspects of music, and thinks he is now an artist. The third and final stage is the reawakening of the awareness of the inner music, but this time at a conscious level. This is similar to Berglinger's

development in Wackenroder's Novelle. Three stages are also described in Ritter Gluck with regard to the 'Reich der Träume' Hoffmann FN p18 and in 'Ombra adorata' Hoffmann FN p33-6. On this subject, see Marianne Frey, Der Künstler und sein Werk bei Wackenroder und E T A Hoffmann (Bern, 1970), Ilse Winter, Untersuchungen zum serapiontischen Prinzip E T A Hoffmanns (The Hague, 1976), p16, Armand Nivelle, 'Die Auffassung der Poesie in den "Fragmenten" von Novalis', Revue des langues vivantes, 15 (1949), p153 and Peter von Matt, Die Augen der Automaten (Tübingen, 1971), p30.

16) Hoffmann SB p55.

17) See Ilse Winter, op. cit., Wolfgang Segebrecht, 'Heterogenität und Identität im dichterischen Schaffen E T A Hoffmanns', Interpretationen zu E T A Hoffmann, p11-12, also 'E T A Hoffmann' in Benno von Wiese (ed.), Deutsche Dichter der Romantik, p399 Siegfried Schumm, Einsicht und Darstellung, p152, Klaus-Dieter Dobat, Musik als romantische Illusion, p231. Bettina Boss, 'Die Rolle des Erzählers bei E T A Hoffmann' p21, 46, on the other hand, plays down the importance of form in Hoffmann's theories.

18) Siegfried Schumm, op. cit., p126-7.

19) Der Sandmann Hoffmann FN p343-4 Kater Murr Hoffmann Novels p538, see also p232-3. Hartmut Marhold, 'Die Problematik dichterischen Schaffens in E T A Hoffmanns Erzählung Der goldne Topf', MHG, 32 (1986), p56-7 sees the importance of Anselmus' 'Schreiberdienst' as a process of development to the status of a poet as indicative of the importance of learning the "Handwerk" of art. When trapped in the crystal, the other prisoners' reactions illustrate, argues Marhold, the difference between mere copyists who do not understand their work and the true artist (here Anselmus) who by this time does. See Marhold p60.

20) See, for example, Kollektiv für Literaturgeschichte, Erläuterungen zur deutschen Literatur. Romantik (Berlin, 1977), p478. Gunther Pix, 'E T A Hoffmanns Poetologie', p28. Karl Riha, 'E T A Hoffmann: Des Vetters Eckfenster' in Steven Paul Scher (ed.), Interpretationen zu E T A

- Hoffmann (Stuttgart, 1981), p180. Hans-Georg Werner, E T A Hoffmann. Darstellung und Deutung der Wirklichkeit im dichterischen Werk (Weimar, 1971) p136.
- 21) Hoffmann Sp W p171.
- 22) Hoffmann Nachlese p100.
- 23) Schlegel LN 2071 p205. On the synthesis of unity and Chaos, also see LN 1358 p142, LN 1961 p194, KA 2 p313, KA 11 'Ueber den Ursprung der Prosa' p114.
- 24) Schlegel KA 2 p336. Again we can see here the importance of the subject as the principle of form, but any subjective order must be given an objective basis as the final stage of aesthetic creation (see f n 15 in this section).
- 25) Hoffmann SB p598.
- 26) Hoffmann SB p599.
- 27) Hoffmann SB p252,254.
- 28) Meister Martin der Kufner und seine Gesellen Hoffmann SB p471. Signor Formica Hoffmann SB p842, also see Der unheimliche Gast Hoffmann SB p641. In Der Dichter und Der Komponist Ludwig criticises "aneinandergereihte(-) Szenen, ohne innern poetischen Zusammenhang" Hoffmann SB p88 and in Rat Krespel the narrator characterises Krespel's mode of narrating as following all kinds of "Irrgänge" rather than keeping to one subject Hoffmann SB p33.
- 29) Hoffmann FN p12.
- 30) Hoffmann Sp W p249-50.
- 31) Hoffmann FN p192-3. Serpentina continues the story p228-31.
- 32) Hoffmann SB p924,875.
- 33) Hoffmann Sp W p908-9. Admittedly it was on this occasion very much in Hoffmann's interest to establish the unity and relevance of this episode.
- 34) Hoffmann Sp W p749.
- 35) Hoffmann Novels p8. First emphasis mine.
- 36) Hoffmann Novels p227.
- 37) Hoffmann Novels p336, see also Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p129-30. Wulf Segebrecht, 'Heterogenität und Integration im Werk E T A Hoffmanns', p390 claims that in Kater Murr

Hoffmann demonstrates the impossibility of giving coherent ("zusammenhängend") information on oneself.

38) Hoffmann Sp W p780-1,763.

39) Hoffmann SB p590.

40) Der Dichter und der Komponist Hoffmann SB p88.
Seltsame Leiden eines Theaterdirektors Hoffmann FN p660 (quoted).

41) Nachtwachen pl13, see also p48,117.

42) Arnim 3/p229.

43) Steig 3/p459 (Dec 1819).

44) Steig 3/p204-5, also see pl02. This can be linked with the idea that everything in the narrative is held together by his personality. Grimm is here criticising the lack of objective control (see above f n 15 in this section).

45) Schlegel KA 11 p76.

THE SELF-PRESENTATION OF THE NARRATIVE

1) Schlegel KA 2 p204 Athenäum 238.

2) Raimund Belgardt, Romantische Poesie. Begriff und Bedeutung bei Friedrich Schlegel (The Hague, Paris, 1969), pl03. See Schlegel KA 2 Lyceum 42.

3) Schlegel LN 1366 pl42, also LN 622 p75. In Tieck's Peter Lebrecht Chapter 12 of part 2 is called 'Kritik des vorigen Kapitels' Tieck 1/pl80.

4) L A Willoughby, 'Classic and Romantic - a re-evaluation' GLL, 6 (1952-3), pl1.

5) A W Schlegel 2/p226.

6) See above p39.

7) Novalis 2/p545 Fr 105.

8) Schlegel KA 18 p405.

9) Schlegel LN 792 p92.

10) See f n 2 in this section. Emphasis mine.

11) Schlegel KA 18 pl22, LN 237 p40, LN 1008 pl09. On the concept of the work becoming conscious of itself see Schlegel KA 2 Lyceum 42 and Lyceum 108 pl60.

12) Hoffmann SB p84,90-2. On the use of humour and irony in Hoffmann's works to gain objectivity see Walter Jost, Von Ludwig Tieck zu E T A Hoffmann (Darmstadt, 1969), p26-7 and Siegfried Schumm, Einsicht und Darstellung

- (Göppingen, 1974), p79.
- 13)Walter Bausch, Theorien des epischen Erzählens in der deutschen Frühromantik, p112. This is linked to the idea of the 'Bekenntnisroman' presenting a reaction (p402f).
- 14)Schlegel LN 461 p61, LN 395 p55.
- 15)Schlegel LN 1682 p168.
- 16)Schlegel KA 2 p181 Athenäum 110, Novalis 2/p591 Fr 287. Also, see Schlegel KA 5 p8, "Ich genoss nicht bloss, sondern ich fühlte und genoss auch den Genuss". These statements may be compared to Brentano's comment in a letter to Bettine (autumn/winter 1801?), Das unsterbliche Leben, p245, "Wir müssen uns jeder reinen Freude im anderen ruhig mitfreuen, nicht als freue uns der Gegenstand seiner Freude, sondern wir müssen uns seines Frohseins erfreuen".
- 17)Raimund Belgardt, Romantische Poesie, p83.
- 18)Schlegel LN 1727 p173.
- 19)Schlegel KA 2 'Ueber Goethes Meister', p133.
- 20)Schlegel KA 2 p134, KA 2 p245 Athenäum 418.
- 21)See above p83-4. See Böckmann, 'Der Roman der Transzendentalpoesie', p169.
- 22)See Schlegel KA 2 p394-5, A W Schlegel 3/p248-9.
- 23)Hoffmann Sp W p165-6,174.
- 24)Steven C Schaber, 'Novalis' theory of the work of art as hieroglyph', GR, 48 (1973), p39. Böckmann, op. cit., p177-8.
- 26)Gerhard Kluge, 'Clemens Brentanos Erzählungen aus den Jahren 1810-1818)', p106. In the story Johannes reads to his patron's daughters, there are also a number of inset stories, see Brentano 2/p574f,576,582.
- 26)Die mehreren Wehmüller... Brentano 2/p692,695.
- 27)Nussknacker und Mausekönig Hoffmann SB p219f,228f, Die Abenteuer der Silvester-Nacht Hoffmann FN p268-82.
- 28)Nachtwachen p33f,41f.
- 29)Hoffmann FN p344.
- 30)Tieck 1/p798.
- 31)Hoffmann SB p611.
- 32)Hoffmann FN p496.
- 33)Arnim 2/p477f.
- 34)Signor Formica Hoffmann SB p824f,835f. Hollins

- Liebeleben Arnim 1/p70-5.
- 35) Brentano 2/p307f, 315f, 382f.
- 36) Roland Heine, Transzendentalpoesie (Bonn, 1974) p161. Hartmut Marhold, 'Die Problematik dichterischen Schaffens in E T A Hoffmanns Erzählung Der goldne Topf', p65 argues that the narrator goes through the same learning process as Anselmus on a higher level. He too considers Der goldne Topf as 'transzendentalpoetisch' in Schlegel's sense as it presents the process of artistic creation in artistic form, p70. Martin Swales, 'Some notes on two German Romantic Tales' also discusses the idea of narrative levels. He identifies three in Don Juan: ordinary reality, the institution of the theatre, and the timeless fictional world inhabited by Mozart's creations. On this work also see David Wellerby, 'E T A Hoffmann and Romantic Hermeneutics: An interpretation of Don Juan', Studies in Romanticism, 19 (1980), p458, 466-7.
- 37) See, for example, the discussions in Alfred Lussky, Tieck's Romantic Irony (Chapel Hill, 1932), Raymond Immerwahr, The Esthetic Intent of Tieck's Fantastic Comedy (St. Louis, 1953). Also a factor is the Romantic rejection of all rules. Tieck pondered the question in his Shakespeare essay of how the poet can affect the reader's imagination "so dass wir die Regeln der Aesthetik, mit allen Begriffen unsers aufgeklärten Jahrhunderts vergessen, und uns ganz dem schönen Wahnsinn des Dichters überlassen", Tieck, 'Shakespeare's Behandlung des Wunderbaren' in Ausgewählte Kritische Schriften, ed., Ernst Ribbat, pl. In 'Rede über die Mythologie', Schlegel writes "denn das ist der Anfang aller Poesie, den Gang und die Gesetze der vernünftig denkenden Vernunft aufzuheben und uns wieder in die schöne Verwirrung der Fantasie, in das ursprüngliche Chaos der menschlichen Natur zu versetzen", Schlegel KA 2 p319.
- 38) Belgardt, Romantische Poesie, p104.
- 39) Schlegel KA 5 p9.
- 40) Der goldne Topf Hoffmann FN p197-8, 220-2, 239-40, 250-1. Der Sandmann Hoffmann FN p343-5, 359-60. Prinzessin Brambilla Hoffmann Sp W p228f, 261, 292, 303. Der Artushof

Hoffmann SB p148-9. Der Feind Hoffmann Sp W p657,654. See also Die Doppeltgänger Hoffmann Sp W p450-2, Die Königsbraut Hoffmann SB p945,947, Der Elementargeist Hoffmann Sp W p182, Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p85,105, where Berganza puts in asides in his narrative. For a discussion of the reader in relation to Hoffmann's works, see Barbara Elling, Leserintegration im Werk E T A Hoffmanns (Bern, 1973).

41)Der Wintergarten Arnim 2/p127,129,132-3. Raphael und seine Nachbarinnen Arnim 3/p228.

The second part of the novel Godwi contains discussions of the first part and plans for the second, and also an important discussion on the Romantic.

42)Tieck 1/p169-70.

43)Hoffmann FN p87.

44)Hoffmann Sp W p573. We have already considered the fragmentation of form resulting from the narrator following his own interest.

45)Hoffmann Sp W p261.

46)Also see Hoffmann FN p85.

47)Hoffmann FN p82, also see p107 where the narrator and Berganza discuss how best the printer should set out their conversation within their conversation. See also Die Jesuiterkirche in G. Hoffmann FN p424 where the Professor shows his awareness of the "reisenden Enthusiasten" as a narrator.

48)Hoffmann Sp W p163,167.

49)Tieck 1/p175.

50)Hoffmann Sp W p76.

51)Hoffmann SB p590. Characters who claim to be hundreds of years old are also found in Prinzessin Brambilla, Die Geheimnisse, Der goldne Topf.

52)Hoffmann Sp W p296, see also p310,312.

53)Hoffmann Sp W p315-6.

54)Hoffmann Sp W p139.

55)Tieck 1/p123-4,130.

56)Brentano 2/p307.

57)Brentano 2/p307-8, references to previous page numbers are made on p307,308,351,385.

58)Hoffmann Sp W pl61-2.

60)Nachtwachen p32-3. On pl08 man is described as a character the poet does not know what to do with.

61)Hartmut Marhold, 'Die Problematik dichterischen Schaffens in E T A Hoffmanns Erzählung Der goldne Topf' criticises Roland Heine's argument, cited above in f n 36 of this section, whereby the narrative is interpreted as a progressive "Verschiebung nach innen". See Marhold, p71. Marhold recognises this process, and links it to Schlegel's theory of 'Transzendentalpoesie' (see f n 36 in this section), but he also links this work by Hoffmann to Novalis' theory of 'Transzendentalpoesie', whereby the world is poeticised. He argues that there is a two-way process at work in the narrative; the real becomes fictional and the fictional real: the characters become part of our (the readers') world. Marhold also refers to the editor's address to the reader in Die Abenteuer der Silvester-Nacht in this context, see Marhold p68. Hoffmann's aim, in line with that of Novalis, argues Marhold, is "die Aufhebung der Grenze zwischen den beiden Seinsbereichen" p72. These techniques have been identified above as a means to change the reader's perspective (see above, 'Romantic Art' and chapter two - the supernatural is a matter of perspective), but we have seen in this section, the narrative in this and in other Romantic texts is conscious of itself as narrative, and for that reason there is separation between fiction and reality. Just as the fictional characters seem to take on a life of their own within the fiction, so the reader is invited to join the fiction, but only within the fiction. At the end of Der goldne Topf the reader shares the same painful awareness as the narrator of his position in the world and in Atlantis. The only possible "Aufhebung der Grenze" is the work of art itself.

REINTERPRETATION OF THE READER'S AESTHETIC ROLE

1)Dieter Dennerle, Kunst als Kommunikationsprozess. Zur Kunsttheorie Clemens Brentanos (Bern, Frankfurt am Main, 1976).

2)Tieck, Vorbericht zur dritten Lieferung (May 1829).

reproduced in Uwe Schweikert (ed.), Ludwig Tieck. Dichter über ihre Dichtungen, vol 1, p71.

3)Tieck 2/p242.

4)'Ueber einen Ausspruch Sacchinis und über den sogenannten Effekt in der Musik' Hoffmann FN p316. Also see p316-7 for the idea that the artist must play every role.

5)Sigrid Hinz, C D Friedrich in Briefen und Bekenntnissen, p92. This statement may be compared with Schlegel's idea of looking at a painting with one's eyes shut Schlegel KA 2 Athenäum 175 p193.

6)Franz Sternbalds Wanderungen Tieck 1/p946. Die Automate Hoffmann SB p346.

7)Der Sandmann Hoffmann FN p343-4. Nachricht von den neuesten Schicksalen des Hundes Berganza Hoffmann FN p82,87. Signor Formica Hoffmann SB p768.

8)Schlegel KA 2 p364. The sentiments here are similar to those expressed by Hoffmann's Berganza FN p87.

9)Bettina Boss, 'Die Rolle des Erzählers bei E T A Hoffmann', p25. Helmut Motekat, 'Vom Sehen und Erkennen bei E T A Hoffmann', MHG, 19 (1973), p19,25-6. Gunther Pix, 'E T A Hoffmanns Poetologie im Spiegel seiner Kunstmärchen', p22-3. Pikulik, Romantik als Ungenügen an der Normalität, writes on Hoffmann and Eichendorff p299f.

10)Hoffmann Sp W p600, my emphasis. The reader is challenged to appreciate the meaning of the work for his own world, see Marhold, 'Die Problematik dichterischen Schaffens in E T A Hoffmanns Erzählung Der goldne Topf', p68-72 (see also f n 61 in the previous section).

11)The interpretation of the word "wirklich" is important in the reference from Des Vetters Eckfenster. I would argue that the emphasis should be on really looking, rather than on looking properly.

12)Hoffmann SB p599, this can be compared to Novalis' idea that the weakness of our senses are to blame for us not seeing ourselves surrounded by a higher world Novalis 2/p564.

13)Novalis, Seelig, 4/p267 Fr 2907.

14)'Wie und auf welche Weise man die Werke der grossen Künstler der Erde eigentlich betrachten und zum Wohl

- seiner Seele gebrauchen müsse' Wackenroder p202.
- 15)Schlegel KA 2 Lyceum 112 p161. Hans-Georg Werner, 'Der romantische Schriftsteller und sein Philister-Publikum. Zur Wirkungsfunktion von Erzählungen E T A Hoffmanns', WB, 24, no. 4 (1978), p94-5 argues that Schlegel's idea was untenable for Hoffmann, who was concerned to reach the 'average reader'. This is to miss the point of the characterisation of this reader/narrator relationship, which involves a mutual inter-action. Schlegel was also concerned that the writer write for everyone, see Schlegel KA 2 p157 Lyceum 85.
- 16)Novalis 4/p270, letter to Just (26/12/1798).
- 17)Hoffmann SB p354.
- 18)Eichendorff 8/1 p37, this is similar to Hoffmann's idea of a 'Himmelsleiter' f n 12 in this section.
- 19)Steig 3/p72, cf p76. It is interesting also to consider here Arnim's image of a "Gott, der den Finger auf den Mund legt" see above.
- 20)Hoffmann SB p317. In Der Sandmann we are not given direct access to Nathanael's poem.
- 21)Hoffmann SB p355.
- 22)Brentano 2/p486.
- 23)Wulf Segebrecht, 'Heterogenität und Integration im Werk E T A Hoffmanns', p387-8 argues that the reader must unite the different parts of the work.
- 24)See Barbara Elling, Leserintegration im Werk E T A Hoffmanns, p54.
- 25)Hoffmann Sp W p384. Other such examples are given above p248f.
- 26)For example Godwi's admission that he added to the letters, and that he told more about his ancestors than he actually knew. In Peter Lebrecht the stranger admits after telling his story that he in fact was lying Tieck 1/p183 (see f n 24 in the section 'Romantic Art'). In other works, there may be no such admission, but never any guarantee that the narrator is 'reliable'.
- 27)Schlegel LN 983 p107, KA 18 p106 Fr 927.
- 28)Novalis 2/p470 Fr 125.
- 29)See Willy Michel, Asthetik, Hermeneutik und frühromantische Kritik, p155-6 on the role of the critic.

30)Schlegel KA 18 p318 Fr 1515. The kind of 'doubtful' information discussed above (p314f), the unanswerable questions would be a good example here. For the reader as detective these are most unsatisfactory, but for the reader as participant in the process of aesthetic creation they would represent the most positive aspect of the work.

31)Novalis 2/p609 Fr 79. Hoffmann SB p354, my emphasis.

32)Schlegel KA 2 Athenäum 175.

33)Novalis 2/p470 Fr 125.

CONCLUSION

1)See, for example, Glyn Tegai Hughes, German Romantic Literature, H A Korff, Geist der Goethezeit, Paul Kluckhohn, Das Ideengut der deutschen Romantik, Walter Silz, Early German Romanticism, L A Willoughby, The Romantic Movement in Germany.

2)There is a great deal of variety within each writer's work, but again, this defies simple chronological classification. Brentano, for example, seems to move towards Realism in his concern with folk-tales, and in his own work Geschichte vom braven Kasperl (Walter Silz includes this work in his study Realism and Reality. studies in the German Novelle of poetic realism.), but after his return to the Catholic church, he turned his creative attentions to the reproduction of the visions of an ecstatic nun - the kind of religious fervour most traditionally associated with the 'Early Romantics'.

3)See, for example, William Lovell Tieck 1/p269,353-4. Ingrid Kreuzer, Märchenform und individuelle Geschichte (Göttingen, 1983) discusses this aspect of the novel in her first chapter.

4)The reference here is to the forces from within and outwith the mind. Optics play an important role in works such as Meister Floh and Der Sandmann, while mining is a central theme in Heinrich von Ofterdingen, Der Runenberg and Die Bergwerke zu Falun. Another important area of science explored in this period was that of electricity.

5)Again, this is not a chronological progression. Tieck

and Novalis were the first to show an interest in this area, and their speculations influenced later writers.

6) See Paul Roubiczek, 'German Philosophy in the Romantic Period' in S S Praver (ed.), The Romantic Period in Germany.

7) Kreisler and Ettlinger would be the best examples from Hoffmann's works. Other figures, such as Berklinger, the Baron von B and Serapion lack an awareness of the dislocated nature of their relationship with the world. This is the basis of their madness.

8) General studies of the Romantic 'Weltanschauung' include those by Glyn Tegai Hughes, German Romantic Literature, Paul Kluckhohn, Das Ideengut der deutschen Romantik, Hans Korff, Geist der Goethezeit, Alan Menhennet, The Romantic Movement, Walter Silz, Early German Romanticism, Ralph Tymms, German Romantic Literature. Specifically on Hoffmann, see also Hans Georg Werner, E T A Hoffmann. Other studies have linked an analysis of the Romantic world to a particular theme or motif, for example, Dieter Arendt, Der 'poetische Nihilismus' in der Romantik, Yvonne Holbeche, Optical Motifs in the Works of E T A Hoffmann (who also considers the implications of this motif for narrative perspective), Hans Kals, Die soziale Frage in der Romantik (Cologne/Bonn, 1974), Lothar Pikulik, Romantik als Ungenügen an der Normalität (which also includes interesting points on narrative perspective), and Marianne Thalmann, Romantiker entdecken die Stadt. In his study on the Novelle in the Classical and Romantic periods, Josef Kunz discusses the reflection of a certain 'Weltanschauung' in the narrative form and narrative perspective. His approach is restricted to the Novelle form, however, and is flawed due to his preconceptions on how this form 'should be' constructed. My study is an attempt to combine a general discussion of the Romantic experience of the world with a systematic analysis of the various narrative situations exploited in the Romantics' works in order to highlight how narrative form may reflect existential experience.

9) See Schlegel, 'Nachricht von den poetischen Werken des

Johannes Boccaccio', KA 2/p394.

10) For an exposition of his understanding of the concept of 'Selbstgefühl', see Brentano's letter to P O Runge, Briefe 2/p3.

11) G H Schubert was the figure who popularised the notion of higher states of being, achievable in dreams and under hypnosis. His idea of the Self returning to the womb of nature points forward to Jung. In Das öde Haus the friends discuss the idea of a batlike sixth sense, possessed by the sensitive, open (Romantic) individual, Hoffmann FN p459, which enables him to gain access to experience beyond the 'normal' or 'human'. The madman was also perceived to enjoy access to a higher world; see, for example, Hoffmann SB p29.

12) The first- and third-person forms reflect existential and aesthetic narrative motives respectively. See p117.

13) The German term for transfiguration is 'Verklärung'. Schlegel refers to it in his discussion of the 'Zauberspiegel' of art, Schlegel KA 6/p276-7, and it appears on several occasions in Hoffmann's Kreisleriana, see FN p33, 35-6, 316-7. This idea must be linked to the interpretation of irony and humour as representing a reaction to events, rather than events themselves.

14) Hildburg Herbst, Frühe Formen der deutschen Novelle im Achzehnten Jahrhundert (Berlin, 1985) identifies the importance of the availability of translations of Cervantes and Boccaccio, and the popularity of journals. In Schlegel's essay on the Novelle, however, he identifies the Novelle as an important, subtle, and Romantic form. See 'Nachricht von den poetischen Werken des Johannes Boccaccio', particularly KA 2/p393-5

15) Other studies on Romantic aesthetics include Walter Bausch, Theorien des epischen Erzählens in der deutschen Frühromantik, which analyses the Novelle and novel form as understood by the early Romantics, Paul Böckmann, 'Der Roman der Transzendentalpoesie in der Romantik', which considers the theory and practice of the early Romantic novel, and Armand Nivelle, Frühromantische Dichtungstheorie, which also analyses aesthetic theories, and Marianne Thalmann, Romantiker als Poetologen

(Heidelberg, 1970), which reproduces the Romantics' own texts. More relevant to this study, with specific reference to Hoffmann, is Bettina Boss' dissertation 'Die Rolle des Erzählers bei E T A Hoffmann', which is interesting as a typology of individual narrator figures in Hoffmann's works. Narrative perspective is not discussed to any significant extent, however. Boss' identification of the narrator as learner (p75) and the narrator as teacher (p152) is also interesting, but is constructed on a different understanding of these concepts. Ilse Winter, Untersuchungen zum serapiontischen Prinzip E T A Hoffmanns discusses this particular artistic principle with reference to narrative form, in a more general way to the approach adopted here. Also relevant are the general analyses by Josef Kunz, Die deutsche Novelle zwischen Klassik und Romantik, and Hans-Georg Werner, 'Die Erzählkunst im Umkreis der Romantik', both of which discuss the Romantics' conception of the short prose form, and their exploitation of narrative perspective and narrative form; in each case by means of a discussion of the style of each particular individual author. In this study I have attempted to link a general analysis of aesthetic theory, interpreted in a wider sense to incorporate the understanding of the idea of 'Romanticism' itself, as well as specific statements on the Novelle or the novel, with an analysis of its effect on the specific, formal narrative structures.

16) Roland Heine, Transzendentalpoesie argues that the fiction in Der goldne Topf is revealed to be 'closed' to the reader, see p185-6. This may be the case in a literal sense, but aesthetically, the revelation of this fictionality takes the work, and the reader, one step higher.

17) I have taken the opposite path to critics such as Franz Stanzel, who, in Theorie des Erzählens constructs an abstract schema, then attempts to incorporate individual works.

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Fantasie- und

Nachtstücke

FN

Die Elixiere des Teufels; Lebensansichten des Katers

Murr

Novels

Die Serapions-Brüder

SB

Späte Werke

Sp W

Schriften zur Musik

Musik

Nachlese

Nachlese

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